MARVEL

Issue 180 · 27th November 1991 · UK £2.25 US $4.50 CAN $5.50

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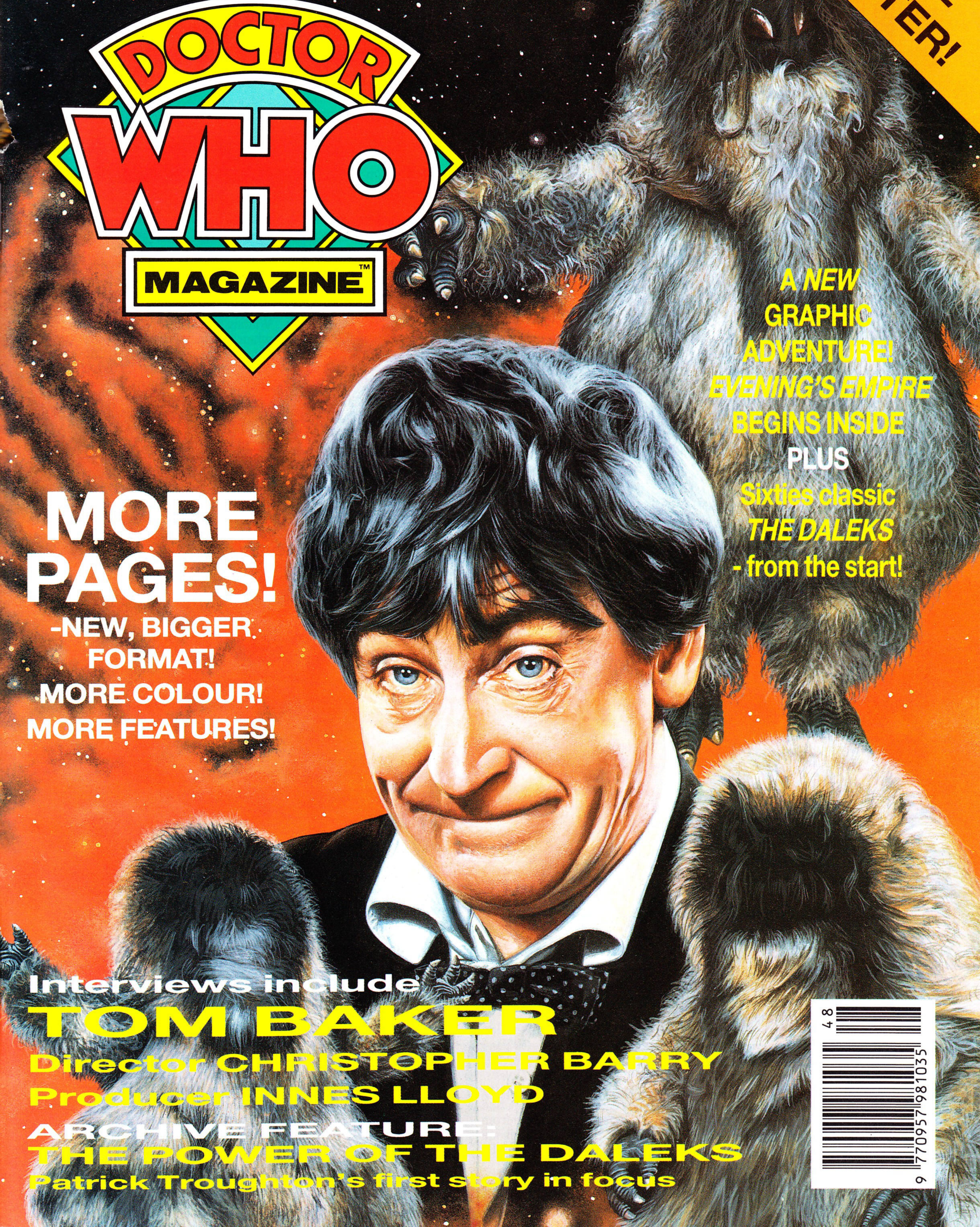
DOCTOR WHO MAGAZINE™



A NEW GRAPHIC ADVENTURE! *EVENING'S EMPIRE* BEGINS INSIDE

PLUS

Sixties classic *THE DALEKS* - from the start!

MORE PAGES!

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MORE FEATURES!

Interviews include

TOM BAKER

Director **CHRISTOPHER BARRY**

Producer **INNES LLOYD**

ARCHIVE FEATURE:

THE POWER OF THE DALEKS

Patrick Troughton's first story in focus

48

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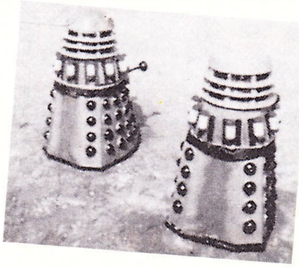
MATRIX DATA-BANK

DALEK DEREK

S. Wilson of Basingstoke wishes us a Happy New Year (that'll give you some idea of the backlog on this column!) and encloses a photograph of Derek Jameson sitting in the bottom half of a Dalek from *SunDay Magazine*. Why was the picture taken? This would have been a publicity shot snapped in November 1990 for the BBC's *Children in Need* activities, since quite a lot of money was raised by the auctioning of a *Remembrance* type Dalek on Derek Jameson's Radio 2 show. (A quick reminder to *all* readers – please do *not* send us original photographic material or news cuttings – it is very difficult to keep tabs on it all and there's always a possibility it will get lost in the post! Please send photocopies *only* in the first instance and if we need the originals we will contact you).

More mysterious photos from **Andrew Smith** (and friends) of Birkenhead. They found a picture on the floor of a bookshop and can't work out where the shot comes from. Can I put them out of their misery? Well – actually the cutting they enclosed has photos on both sides, and I don't know which they mean. Thankfully, I can answer both. One has Tom Baker in costume posing with some Daleks outside the BBC Television Centre in February 1975 – during the second recording block for *Genesis of the Daleks*. The other has two tatty Daleks before a spaceship, and is a special effects shot from *Destiny of the Daleks* Episode Four. The poor nature of the Dalek casings is because they are dummies, about to be blown up by visual effects.



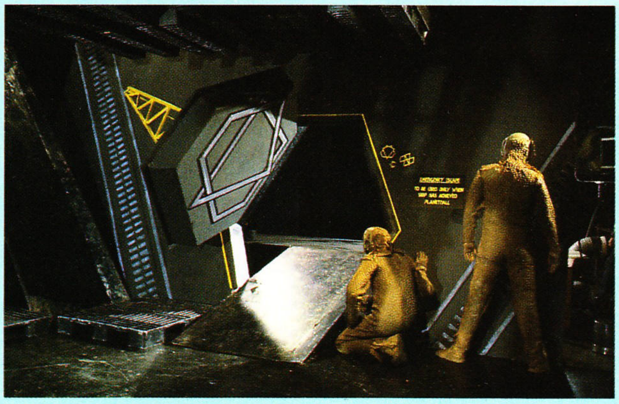
HIT AND MISS

The mysterious **R.E.** of Southampton is determined to get more mileage out of these viewing figures and wants the highest and lowest episode figures for each Doctor. Okay (first transmission only – repeats ignored):

William Hartnell: *The Smugglers* Episode 3 (4.2m) up to *The Web Planet* (13.5m).

Patrick Troughton: *The War Games* Episode Eight (3.5m) up to *The Krotons* Episode One (9.0m).

Jon Pertwee: *Inferno* Episode 3 (4.8m) to *The Three Doctors* Episode Four (11.9m).



Tom Baker: *Full Circle* Part Two (3.7m) up to *City of Death* Part Four (16.1m).

Peter Davison: *Frontios* Part Four (5.6m) up to *Castrovalva* Part Four (10.5m).

Colin Baker: *The Trial of a Time Lord* Part Four (3.7m) up to *Attack of the Cybermen* Part One (8.9m).

Sylvester McCoy: *Battlefield* Part One (3.1m) up to *The Greatest Show in the Galaxy* Part Four (6.6m).

Several readers – including R.E. – have spotted old ratings tables in *TV Times* which are based on figures collected by JICTAR giving millions of homes, and not millions of viewers. The figures used here and elsewhere however come from the BBC's Audience Research Department which up until August 1981 was primarily concerned with the size of its own audience measured in millions of viewers. The JICTAR figures were recorded up until August 1981 for ITV, relating the 15 minute segments of each day to gauge advertising rates – although since August 1977 they too had been measuring viewers as opposed to homes. In July 1981, it was announced that BARB would do research into such figures for both ITV and BBC. These figures now include data on programmes that are recorded at time of transmission, to be played back later.

R.E. would be interested in seeing ratings for all the stories – the episode guide in Marvel's *Doctor Who* **Yearbook** includes averages for the first transmissions of each story. Also, to settle curiosity, the viewing figures for the supposed 'turkey of all time' *The Gunfighters* were 6.5m, 6.6m, 6.2m and 5.7m. The serial's notoriety comes from the fact that *The O.K. Corral* got the lowest *appreciation figure* to date of 30%, and *Johnny Ringo* got the second lowest at 36%.

AGES AND ARCALIANS

Three quickies from **Lamorak de Galis** of St. Albans. 1) How old was Victoria when the Doctor and Jamie met her in *The Evil of the Daleks?* I don't recall a specific age being given for Victoria, but since Deborah Watling was nineteen years old when she started work on the show this would be roughly the age of her character. 2) What are the Arcalian chapter of Time Lords famous for? Apart from wearing green ceremonial robes . . . not a lot, I'm afraid. 3) How old would Salyavin from *Shada* have been in the Forty-Ninth Century? Since no age for Salyavin was given – nor a fixed point in time when he was sentenced to Shada – the answer isn't known.

Finally, **M.J. Harper** from Australia has spotted another continuity flaw which defies explanation. In *Battlefield*, the Brigadier offers the Doctor gold tipped bullets for ". . . you know who." Here he is presumably referring to the Cybermen, but as M.J. points out in Lethbridge Stewart's previous scrapes with the cyborgs in *The Invasion* and *The Five Doctors*, this method of destruction wasn't used, so he couldn't know about their vulnerability to the metal. Either the Brigadier discovered this solution for himself during an untelevised adventure or the Doctor revealed the Cybermen weakness. One for *Continuity Queries*, I think. . .

Matrix Data Bank compiled by Andrew Pixley, co-editor of Time Screen: The Magazine of British Telefantasy. *If you have any questions about* Doctor Who, *send them to Matrix Data Bank, Doctor Who Magazine, Marvel Comics Ltd., Arundel House, 13/15 Arundel Street, London WC2R 3DX. Please note that we receive a huge number of queries, some asking the same question. We try to respond to all enquiries but personal replies are IMPOSSIBLE. No exceptions!*

"Come on Ace, we've got work to do. . ."

The Doctor, *Survival*

Regenerated, rejuvenated, renewed! Whatever you may care to call it we think you'll approve of the new look ***Doctor Who Magazine*** with a further increase to its page count, decided in the wake of an inevitable price rise due to production costs. We'll continue to explore the worlds of *Doctor Who* – both old and new – in many ways, developing background features still further, creating even more new adventures and bringing you the definitive guide to one of the world's most popular TV shows. In addition, over the next two issues we'll be giving away further free posters. Next issue will see **The Seven Doctors** by Alister Pearson, which was featured as a cover earlier this year, while in **Issue 181** Lee Sullivan brings us a spectacular scene of war in space between Daleks and Cybermen. Not to be missed!

Despite the lack of any new TV programme for the moment, *Doctor Who* continues to live on in many different forms and DWM will keep you updated on all of them. The legend, as they say, continues. . .

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FREE POSTER
The Second Doctor and Yeti, by Alister Pearson

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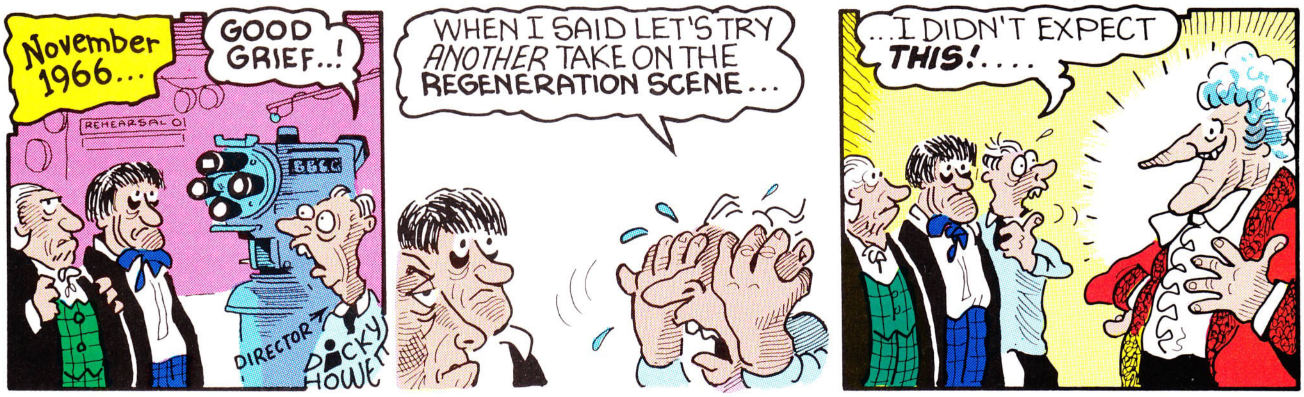
Thanks this issue to: Christopher Barry, Tom Baker, Keith Barnfather of Reeltime Pictures, Sarah Cheesman, Bruce Campbell (*TV21* provider!), Vicky Thomas and David Howe.

Doctor Who? by Tim Quinn and Dicky Howett


November 1966...
GOOD GRIEF..!
REHEARSAL 0
DIRECTOR
DICKY HOWETT
WHEN I SAID LET'S TRY ANOTHER TAKE ON THE REGENERATION SCENE...
...I DIDN'T EXPECT THIS!....

ABC
MEMBER OF THE AUDIT BUREAU OF CIRCULATIONS

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Gallifrey Guardian

CAMPAIGNS TO BRING BACK *DOCTOR WHO* CONTINUE AS FRUSTRATION MOUNTS

Nearly two years after the screening of *Survival*, campaigns aiming to speed the return of *Doctor Who* as a television show have stepped up their publicity in the last month. The recent BBC statements on the show's future appear to have alarmed many fans, who fear the assurances that the Doctor will return are merely delaying tactics on the part of BBC chiefs who do not wish to see the series make a comeback. Although there has been no change to the official BBC statement published in our last issue, which announced that there was no question of *Doctor Who* being abandonned, in a recent letter to Virgin Books the Head of Drama Series, Peter Cregeen, stated that there will be no new pruduction of the show in 1992.

The campaign to sue the BBC over the delay of the show's return has gained much national media attention and the *Doctor Who* Appreciation Society's own, targeted letter writing campaign will hopefully see its first fruits during the show's twenty-eighth anniversary week, when letters will be sent to both the *Radio Times* and *Points of View*, the BBC's major outlets for viewers' complaints about progammes - or lack of them.

Doctor Who Magazine continues to monitor bids by independent companies and although negotiations are still in progress it seems one company in particular is confident of reaching a deal with the BBC by the end of November. Whether this bid succeeds or not, **DWM** will cover the story when it is at liberty to do so without damaging crucial negotiations between the Corporation and the company in question.

Despite the lack of a TV series, sales of licensed products are still healthy, due in part to the Doctor's continuing adventures in novel and comic strip form. Virgin Books report excellent sales on their New Adventures, and although production costs have risen Marvel's own **DWM** continues to enjoy a healthy circulation in Britain, the United States (boosted by Marvel US promotion) and Australasia. The BBC Video releases are also strong sellers, and more are planned for next year, despite problems with certain titles.

Campaign Desk, Page 5

BBC VIDEO: PLANNED '92 RELEASES STALLED DUE TO CLEARANCE PROBLEMS

Some of the stories considered for release by BBC Video next year have been dropped for the moment following clearance problems. *Resurrection of the Daleks, Attack of the Cybermen* and *Earthshock* were all part of the proposed programme for 1992 but now BBC Video are seeking new stories to replace them. Both *Robot*, Tom Baker's first story, and *The Caves of Androzani*, Peter Davison's last, are still on schedule for release in January.

Robot: to be released next year?

The schedule for the end of next year has also been rearranged, with the eagerly awaited release of Hartnell's *The Chase* still apparently stalled by clearance problems over the use of The Beatles music in the first episode. BBC Video seem to be holding to their decision not to release any further six-parters, partly in response to complaints over their cost from the buying public.

MERCHANDISE:
VIRGIN RELEASE 'BEST SELLER' LIST

Virgin Books' Editor Peter Darvill-Evans has compiled a *Doctor Who* Top Seller list which indicates that the entire range has sold in excess of eight million copies since it started in 1973. Ninety-five percent of those sales were paperback. *Genesis of the Daleks* and *The Daleks* top the list with sales of over 100,000 each, followed closely by *Planet of the Daleks* and *The Web of Fear*. In terms of highest initial print run pride of place belongs to *Marco Polo* and *The Myth Makers* at 65,000 copies each, both printed in 1985 - the high point of *Doctor Who* book sales, says Darvill-Evans. 'Honours' for lowest sales go to *K9 & Company, The Ultimate Evil* and *Attack of the Cybermen*.

MBI, producers of the new *Doctor Who* chess set (see **Issue 179**), have told **DWM** that the Tereleptils have been dropped following clearance difficulties but will be replaced by the Ice Warriors.

LOST STORIES: AUDIO RELEASES PLANNED

Three stories from the Troughton Years are scheduled for release under the BBC Radio Collection label, their audio versions produced by John Nathan-Turner. As **DWM** went to press, Nathan-Turner confirmed that one of the stories would be *The Tomb of the Cybermen* with linking narration provided by Jon Pertwee, which was recorded on October 1st. Sylvester McCoy will narrate another of the forthcoming tapes but these have yet to be named as clearances have not been completed. Although no full TV version exists for many of the Sixties stories audio tapes do, although their quality varies considerably.

BBC Archives' search for missing episodes seems to have drawn a blank at present with Adam Lee, the Archive Selector, saying he remains very unoptimistic about the return of any missing episodes in the near future. Regarding current rumours about *Tomb of the Cybermen*, he told **DWM** that "It is very unlikely that a copy ... exists in this country, if anywhere. As you know, many rumours and counter-rumours are circulating at the moment. Some of the rumour-mongering is certainly very well-orchestrated and I cannot help but think that some unscrupulous people may be hoping to profit from it."

DOWN UNDER...

In Australia, the Childrens' and Education Department of ABC Television have produced a plan for the screening of

Doctor Who in November. Apparently, the information the department received about the sports events that the station will be covering means that regional and country broadcasting of *Doctor Who* will be different to that in the cities.A number of sports events will be covered by the ABC for regional viewers only, as they have 'picked-up' the option to screen them, The programme plans for ABC, a public station, are governed by a charter which includes the enforced coverage of Australian sports events not covered by others. The commercial networks do not have to screen these events to country viewers.

Regional and country viewers will not miss any episodes of *Doctor Who* that will be screened under this plan, but the screening of episodes will continue from where they left off after the sports event has been covered.

The plan has yet to gain the approval of the programme scheduling department, who have final say, and it will depend on whether they accept the extra money it will take, so that everyone will be able to see all the episodes planned to be run. In these tough financial times this is no longer a foregone conclusion.

The content of what will be shown is still planned as being the conclusion of Season Seventeen (*Creature from the Pit* onwards) and Season Eighteen.

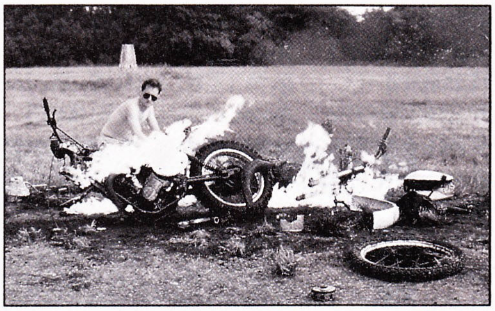
Dudley Simpson has to had to pull out of attending Novacon: the National *Doctor Who* Convention to be held in Newcastle from November 22nd to 24th. Although Simpson retired he has been offered the opportunity to conduct the orchestra for Nuryev's final tour of Australia and could not turn it down.

Mark Strickson and Katy Manning will be attending the convention and if you want more information write to Novacon P.O. Box 191 NSW 2322 or you can ring (049) 663041.

Dallas Jones

CAMPAIGN DESK

Comments from the fans fighting for the return of *Doctor Who*



Post-*Survival*: what next for *Doctor Who*?

A TIME FOR ACTION?

There is a time for words and a time for deeds. Ever since its unannounced conclusion in 1989, debates concerning *Doctor Who*'s future have generated endless phone calls, features on television and radio, platformed campaigns and mountains of magazines, letters and articles on the subject.

Through the medium of the BBC's own Press Office we are told that the show is safe in their hands. We are told the Corporation is merely resting the show while planning its future through the Nineties. We are told that tenders from independent production companies are being actively sought and considered. And yet, two years on from the close of production of *Ghost Light*, what real forward progress has been made?

In a word, none.

Doctor Who does not appear on any BBC schedule for the next year. All the tenders by independent companies have been turned down and if Alan Ayres, the BBC's Drama publicity officer, is to be believed the Corporation will not bring back the series "until it is a vibrant addition to the schedules. No-one wants a battle-weary Time Lord languishing in the backwaters of audience appreciation."

The latter quote almost beggars belief. If proof need to be sought that *Doctor Who* is still both vibrant and appreciated, just look at the number of independent companies who have made a bid for its independent production, many of them award winning companies such as Zenith and Saffron. Look at the sales of BBC Videos, consistently reaching the Top Ten with every release. Look at the book sales. John Peel's *Timewyrm: Genesys* is already on its third printing. Look at the MOMI Exhibition in London. Since the *Doctor Who* exhibit opened there in July, takings at the MOMI bookshop have gone up a staggering fifty percent! Not bad for a battle-weary Time Lord living in a recession, eh?

Of course, no-one disputes that the last season was poorly rated. Four million viewers is not a good figure, although one has to ask what the total might have been had the series not been ranged against the all-conquering *Coronation Street* and that nowhere near as many people watch television in the Nineties as they did in the Sixties and Seventies. Even so, *Doctor Who* has had periods of poor ratings in the past. The final year of William Hartnell's tenure saw a big slump in viewers, as did the last few Patrick Troughton stories. In both instances, recovery was just a matter of the injection of new blood into the series.

So the argument for not making *Doctor Who* on quality grounds will not wash. Any perceived fault lies with individual stories, or groups thereof. It does not lie with the basic concept of the series - and the BBC knows that.

They know it because people have written telling them so. They know it because a "Day of Action" last November netted hundreds of phone calls to their switchboard. They know it because they have had to return literally thousands of £5 cheques from concerned followers anxious that a new series be made.

The crux of the problem is that the weight of all these campaigns has only been felt by staff employees and, at best, middle management at the BBC. The irony here is that most of them agree it would be a good idea to make *Doctor Who*, if only on the irrefutable grounds that the series costs less to make than it earns in revenue. The big decision makers however, the ones who reside on Television Centre's Sixth Floor, unaccountable and immune to the wishes of their viewing millions, remain untouched by all this activity.

Put simply, despite commercial success, a proven track record and an inviolate position as a flagship of popular viewing culture, Jonathon Powell and fellow BBC department heads have, as at October 1991, no plans to bring back a new series of *Doctor Who*. This I find unacceptable. Words have failed, so hence the need for deeds.

Back in August a confederation of what could be called "elder statesmen fans" got together to work out a strategy for instituting legal

Continued on Page 8

BRIEFLY...

Once again, rumours of *Doctor Who* repeats on **BBC1** have reached the **DWM** offices, prompted this time by the very good audience response to the screening of vintage 'Lime Grove' material on BBC2 on Bank Holiday Monday in August. Although the screening of the pilot episode, filmed at Lime Grove studios, only netted 1.7million viewers, the entire ratings for the 'Nostalgia Special' seems to have paved the way for further items of the same nature. Now under consideration is said to be a plan to show two complete Lime Grove produced *Doctor Who* seasons. Someone should tell the BBC how difficult this may be with the lack of much Sixties material in the BBC Archives... Although **DWM** is unable at this stage to confirm or refute this latest report, we have learnt that although the satellite company BSkyB have cleared the way with the Actors Union, Equity, to show much BBC material, *Doctor Who* has not been included in the deal at this stage. It's possible that the BBC's own plan to launch a SF/Fantasy channel through **BBC Select** late next year (which, if it goes ahead, will include repeats of *Doctor Who*) means that they are reluctant to agree a new deal enabling *Doctor Who*'s trans-mission on a rival cable channel. The deal between Equity and BSkyB means the station will soon launch a special Comedy Channel.

Talking of the Sixties, the fanzine *The Frame* features an interview with Anneke Wills in its November issue. Wills, who played Polly, has proven an elusive companion to track down but she has now decided to talk about her time on the show. Details: 61 Elgar Avenue, Tolworth, Surrey KT5 9JP.

In the United States, Chicago *Doctor Who* fans are up in arms over the cancellation of the series screenings there by the local Public Broadcasting Station, **WTTW Channel 11**. The station's decision to end its sixteen-year run came after a series of re-scheduling experiments in an effort to find a new audience. *Doctor Who* was returned to its near-traditional Sunday night slot but apparently too late for audiences too improve. The last story to be shown was *The Greatest Show in the Galaxy*, WTTW's rights to screen the show run until the end of 1991 and are then subject to re-negotiation. Chicago fans seeking to complain about the show's treatment should write to WTTW, 5400 N. St. Louis Avenue, Chicago IL 60625.

The Greatest Show -no more?

The ***Doctor Who* Appreciation Society** have begun their own range of non-profit making video interviews which will be available on mail order; the first will feature Sophie Aldred and went on sale at Panopticon.

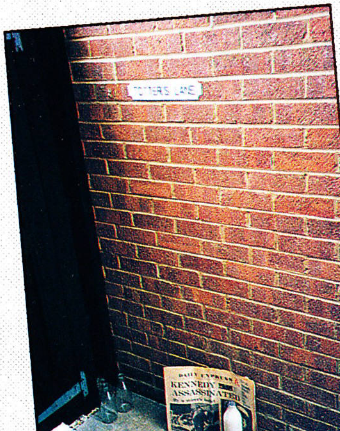
Following reports about the production of a half hour SFTV series at Shepperton Studios earlier this year (see **DWM 175**), we can report that this will be the relatively low budget *Dan Dare* show, based on the character created by Frank Hampson for *The Eagle* comic. The series, to be produced by Zenith, is said to be a combination of live action and comic strip backgrounds.

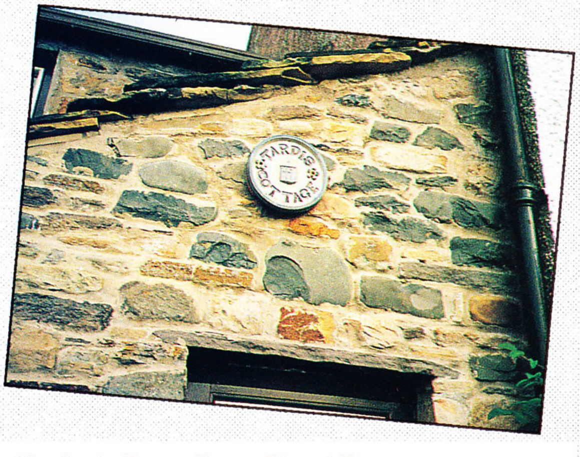
Summoned by Shadows, a new video featuring Colin Baker and Nicola Bryant, has had some very good feedback from purchasers, so producer Bill Baggs is considering a second release, provisionally titled *Hatching Time*. As with the *Summoned* video, Baggs is looking for lots of extras - this time it's bikers and hipp-ies! The tape, previewed in **Issue 178**, places Baker and Bryant in totally different roles to those they were in *Doctor Who* and is available for £11.45 (which includes postage and packing) from BBV, 53 South Beeston Road, Nottingham NG9 1LV. All cheques should be made payable to W.H. Baggs.

In addition to the **Marvel** Signing on 30th November (see advert, elsewhere this issue) **Mediaband** will be presenting a signing with Elisabeth Sladen on the same day at the Break for the Border on Charing Cross Road, London.

Finally, some really good news; the superb *Doctor Who* Exhibition at the **Museum of the Moving Image** (Enquiries, 071 401 2636) in London has been given an extended run until January 1992. More on this and any changes that may be made next issue. The line-up for the November *Who* speakers' event now includes Nicola Bryant on "Who'd be a *Who*

Hunting the Doc...

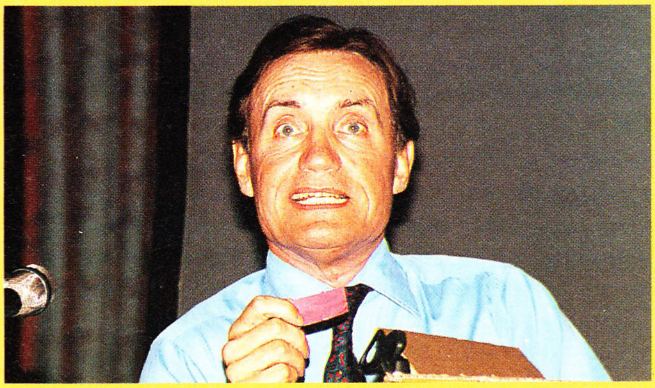




Searching for the Doctor: Reader Richard Haddock sent us this odd photograph, taken in 1991 but note the newspaper... Meanwhile, Tim Williams was on holiday in Sebergh, Cumbria and thinks he may have found out where the Doctor has been hiding for the last two years... who knows?

Girl", Jon Pertwee, Vision Mixer Shirley Coward, former BBC Publicity Officer Kevin O'Shea, Costume Designer Ken Trew, Set Designer Barry Newbery, Production Associate June Collins, Production Manager Ian Fraser and merchandise collector and **DWM** contributor David Howe, who will give a talk on the show's merchandise.

WHO IN REVIEW:
NEBULA 91



Anthony Ainley

Although later on in this spectacular weekend Anthony Ainley was frequently begged to restrain himself by long suffering interviewer Nick Pegg, for the first hour of Saturday morning there was no stopping him. Ainley unleashed; an unforgettable experience. Eyes rolling, lips stretched back in a gargoyle grin, eyes narrowed into a feral squint. No wonder, as Anthony informed us, recounting one of his first acting experiences, an actress in rehearsals once responded to his harmless enquiry as to whether she wanted one lump of sugar or two with "My God you're evil." And he was. Or at least, his jokes were. His attempt at a song, calling for the return of *Doctor Who* was pretty scarey too. With a startling performance like this, Nebula just couldn't fail.

John Nathan-Turner, taking the stage, found himself confronted with a storm of inquiries concerning BBC Video, as well as more difficult topics such as his feelings on the odious task of informing Colin Baker of his dismissal. "Deeply upset" was his reply. Far happier memories were dusted off by Mary Tamm, who settled into her first proper UK convention with effortless ease. Her wicked little cackle and zestful recollections regarding Tom Baker held the audience captivated. Gary Downie, a last minute guest, rewarded those canny enough not to head off for a break with enjoyable stories of Pat Troughton and John Stratton infuriating Colin Baker in Seville. But the best was yet to come.

Nebula's organisers had decided to add a *Blake's 7* flavour to this year's proceedings in the form of Paul Darrow and Michael Keating. Their dry humour, constant bickering and sardonic wit had the convention-goers in tears of laughter. It was up to the Virgin Books panel to bring back some order; Peter Darvill-Evans championing *The New Adventures*, making him perhaps the most important guest on the list. Nick Courtney finished off the first day, booming with habitual enthusiasm. The evening's cabaret was excrutiatingly awful, but the auction and raffles that ran concurrently with it raised a staggering £1,460 for the Alder Hey Childrens' Hospital, the real proof of the monumental success of the convention.

On to Sunday, and Frazer Hines. We were treated to Victoria's passage, Padders' knickers, weighted kilts and all the usual Troughton era mayhem, delivered in Frazer's inimitable style. Following this, David Banks talked of vomiting white goo as the Cyberleader, Darrow and Keating, the greatest comedy show in the galaxy, returned to wow everyone once more, and so the convention moved towards its climax. And what a climax! Sophie Aldred, merrily discussing her near death experiences on the programme and declaring herself to be a bit like Ace, "though not so mixed up and crazy." Then: anarchy and chaos. Sylvester McCoy had arrived. Tumbling to the floor with Sophie, chasing fans with his microphone extended like a weapon, climbing over chairs and fans alike, all the time answering questions with typical quirkiness (What pranks did he commit on the show? "It was one big prank", What did the Doctor study on Gallifrey? "Girls."), Sylvester brought this excellent event to a close. As really, only he could.

Review by Mike Lewis. All photographs by Alan Jeffries. The next Nebula will take place over Easter Weekend 1993 but two one day events are planned for 1992. For further details, write to MLG Promotions, 48 Western Avenue, Speke, Liverpool L24 3UR enclosing a s.a.e. or two International Reply Coupons

Frazer Hines, Sophie Aldred and mad antics on stage with Sylvester McCoy and Sophie!

Continued from Page 5...

proceedings against the BBC for failing to make *Doctor Who*. The impetus for this unique action is John Major's "Citizen's Charter" bill which, at its heart, seeks to establish a stronger accountability from public corporations towards their customers. It is an enormous undertaking but with the BBC's charter coming up for renewal in 1995, John Giacobbi of Entertainment Law Associates, the firm of lawyers approached to handle proceedings, believes there is a strong case to answer. "We intend to prove that there is a fiduciary relationship, a trust, between the BBC and licence payers," Giacobbi told *The Independent*, "meaning that the BBC is directly funded by public money and is therefore responsible to the public for the best use of these monies."

Funding a court case of this nature will initially require several thousands of pounds to cover the costs and legal fees involved. To achieve this sum means asking for support from every single *Doctor Who* fan worldwide who believes, as earnestly as I do, that the series can again have a future as bright as anything that has gone before. It is a push both for quality and quantity; a drive to restore *Doctor Who*'s flagship status in the eyes of the Corporation as well as the viewers and fans.

Raising that sum will be done by staging a number of fund raising events, the first of which will be a mega-raffle, to be drawn sometime in the New Year. The prizes will be considerable and in many cases unique. I myself am donating Malcolm Hulke's original rehearsal script for Part Ten of *The War Games*, plus an original 1963 Lime Grove Studio D floor plan from *The Daleks*. A top prize, however, will be a genuine Cyberman head from *The Tomb of the Cybermen*, one of the ten originally constructed for The Moonbase in 1967. And many more prizes are being assembled even now.

Tickets for the raffle are planned to be £10 each and there is no limit to the number of tickets you can hold. My task is to be the Treasurer of the raffle and so for full details see any of the upcoming national advertisements or write to Jeremy Bentham at 13 Northfield Road, Borehamwood, Hertfordshire WD6 4AE. **Important!** Mark your envelope "Raffle Enquiry" and enclose a self addressed envelope, stamped or, if writing from abroad, enclose two International Reply Coupons.

Never has the future of *Doctor Who* been in more doubt, but neither has the opportunity to do something about it been so great. Please help us, for to quote the Duke of Forgill, "The task is challenging, but not impossible!"

Jeremy Bentham

DOCTOR WHO APPRECIATION SOCIETY: TARGETED LETTER WRITING

The following report is an abridged version of an article in the October edition of Celestial Toyroom, the DWAS newsletter.)

It is now nearly two years since the BBC promised that "there are no plans to axe *Doctor Who*" (Peter Cregeen, Head of Drama Series, the *Radio Times* 25th November 1989). In those two years we have little more than vague assurances that the programme would be coming back and that there would be an announcement 'soon', regarding exactly who would be making it and when. Reports in trade magazines such as *Broadcast* regarding a 1992 production start also carry little weight and seem a further attempt to stall and delay new production.

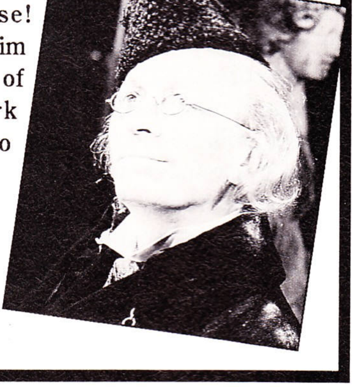
In the light of such inactivity, it is obviously time for fans of the programme to step up our efforts to get *Doctor Who* back on air. To that end, following suggestions which have appeared in several places, a targeted approach is being taken. Let fans send their letters of complaint, query and comment to the same places, on the same dates. With this in mind **Target Who** will select a target every two months and encourage fans to send that target letters in a specific week.

Target 1: is a double pronged attack, to the Letters Editor of the *Radio Times* (35, Marylebone High Street, London W1M 4AA) and Anne Robinson at *Points of View* (BBC TV Centre, London W12 7RJ). Letters should all be sent in the week 18th - 23rd November, directing this first 'attack' on the BBC's principle outlets for public comment, centring on the programme's twenty-eighth anniversary on 23rd November.

Remember that in both cases the letters will be addressing other viewers as well as the BBC itself. This means it is at least as important to appear 'reasonable' as it is to state our views. So remember, be polite! Reiterate that what we are complaining about is not just the non-appearance of the Doctor on television but also the fact that the BBC is being vague in their statements about the show's future. Do make sure you mention the programme's anniversary and that up to its removal from our television screens, *Doctor Who* was the BBC's longest running drama series and is also the world's longest running science fiction series. You may also mention that there is not one home produced science fiction replacement for it and the continuing high level or recent, and continuing, public interest in *Doctor Who* - with the MOMI auction, the Bonhams auctions and the ever popular *Doctor Who* videos.

As part of the **Target Who** campaign we would like everyone who sends letters to the chosen targets to send copies of their letters to us at the DWAS address. This follows an idea used by American fans to bring back one of their favourite series, *Beauty and the Beast*, and the reasons for this are two fold. First, it enables us to have a reasonably accurate indication as to the numbers of letters being sent; figures which (if high enough!) can then be passed on to the national media. Secondly, when all the letters are in we will send them (in a nicely wrapped parcel!) to the BBC - just in case any of them got mislaid in the post!

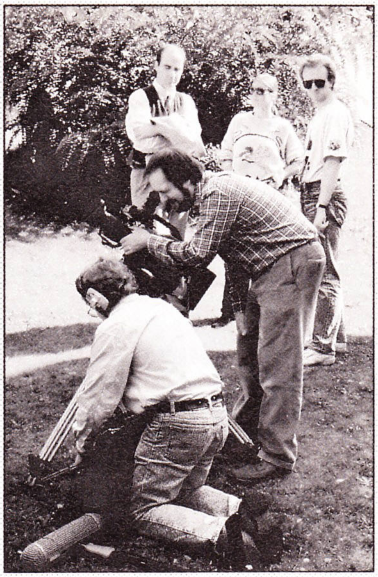
Send copies of your letters to Target Who, PO Box 519, London SW17 8BU. Please, please make a note in your diary today to write a letter in the anniversary week to give **Target Who** a good, and public, first response! Remember that ultimately the aim of the campaign is the return of the TV show. If we all work together the BBC will have to give in!



More Campaign Updates Next Issue

BEYOND THE TARDIS

Compiled by DOMINIC MAY



Sophie Aldred recording her MythMakers tape, which goes on sale this week and was shot on location around Blackheath, London, where she grew up.

Obituary: Alan Wheatley, who played Temmosus, leader of the Thals, in *The Daleks*, died recently aged 84. He is probably best remembered for his portrayal of the Sheriff of Nottingham in the vintage *Robin Hood* television series from the fifties and sixties. On August 20th, **Betty Bowden**, who played Meg Seeley in *Spearhead From Space*, passed away aged 86. Actor, writer and painter **Dallas Adams** also died lately. This former RSC player was seen in *Planet of Fire* as Professor Howard Foster.

Doctors: Tom Baker is starring in the second series of Granada Television's *Medics*. Filming commenced on September 2nd on location in Manchester and runs through to the end of**Sylvester McCoy** is still *Having A Ball* (See **DWM 177**). The remaining itinerary for Alan Bleasdale's comedy is [Box Office phone numbers]: Oct 28th - Charter Theatre, *Preston* [(0772) 58858]; Nov 4th - New Theatre, *Cardiff* [(0222) 394844]; Nov 11th - Theatre Royal, *York* [(0904) 623568]; Nov 18 - Forum Theatre, *Billingham* [(0642) 552663]. *The News of the World* (August 11th) ran a feature on the play, with Sylvester pictured in the style of a similar recently published shot of Prince Andrew, but with a Dalek in place of the hat! This accompanied a story about the moral indignation of *Doctor Who* fans over the sexual explicitness in John Peel's *Timewyrm: Genesys* novel. A BBC Books spokesman commented that "It's about as pornographic as Thomas the Tank Engine!" Both Virgin Books and Sylvester's agent are complaining to the Press Council. After completion of the tour, Sylvesters set to appear as Baron Hardup in Cinderella at the newly re-opened Richmond Theatre in December.We shall run our usual pantomime guide, **Behind Who!**, which gives ticketing details on all known productions involving *Who* people next issue.

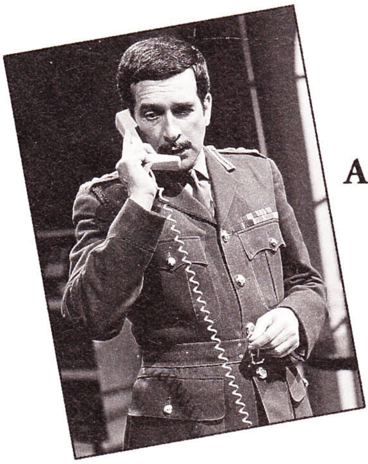
Miscellaneous: *Coronation Street*, Britain's most enduring television programme, is now nearly thirty-one. There have been suggestions in the media of late that the whole series will be repeated, stripped five days a week, beginning in a couple of years time. If so, the whole process would take thirteen years but it would allow viewers the chance to see episodes directed by the nine *Who* directors utilised to date, namely John Black, Darrol Blake, Gerald Blake, Alan Bromly, Ken Grieve, Kenny McBain, Gerry Mill, Matthew Robinson and George Spenton-Foster.

MARVEL COMICS' DOCTOR WHO MAGAZINE

In Association with FORBIDDEN PLANET and VIRGIN BOOKS
is proud to present a special Doctor Who signing
at the Cafe Munchen, St. Giles High Street, London (Nesrest tube, Tottenham Court Road)
on Saturday 30th November 1991

featuring **NICHOLAS COURTNEY (The Brigadier)**

plus NEW ADVENTURES WRITERS
Terrance Dicks - Nigel Robinson - Paul Cornell
Marc Platt - Andrew Cartmel
and DWM Artists
Richard Piers Rayner - Brian Williamson



Advance copies of *The New Adventures: Revelation* will be on sale - the final book in the Virgin Books' *Timewyrm* series plus copies of the UNIT Special and DWM 181

Celebrate the twenty-eighth anniversary of DOCTOR WHO in style!

Event commences at 12.00pm - Admission Free

DIRECTING WHO

Christopher Barry

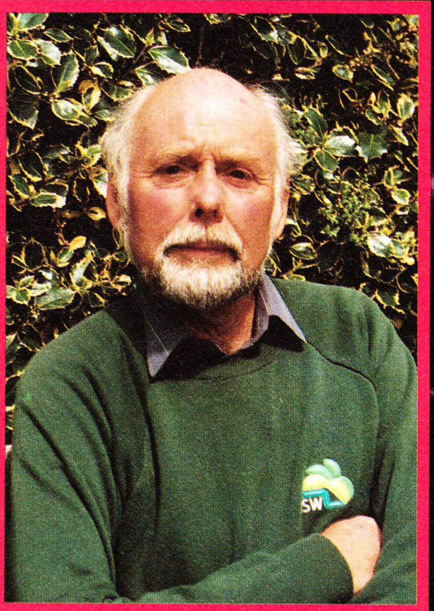
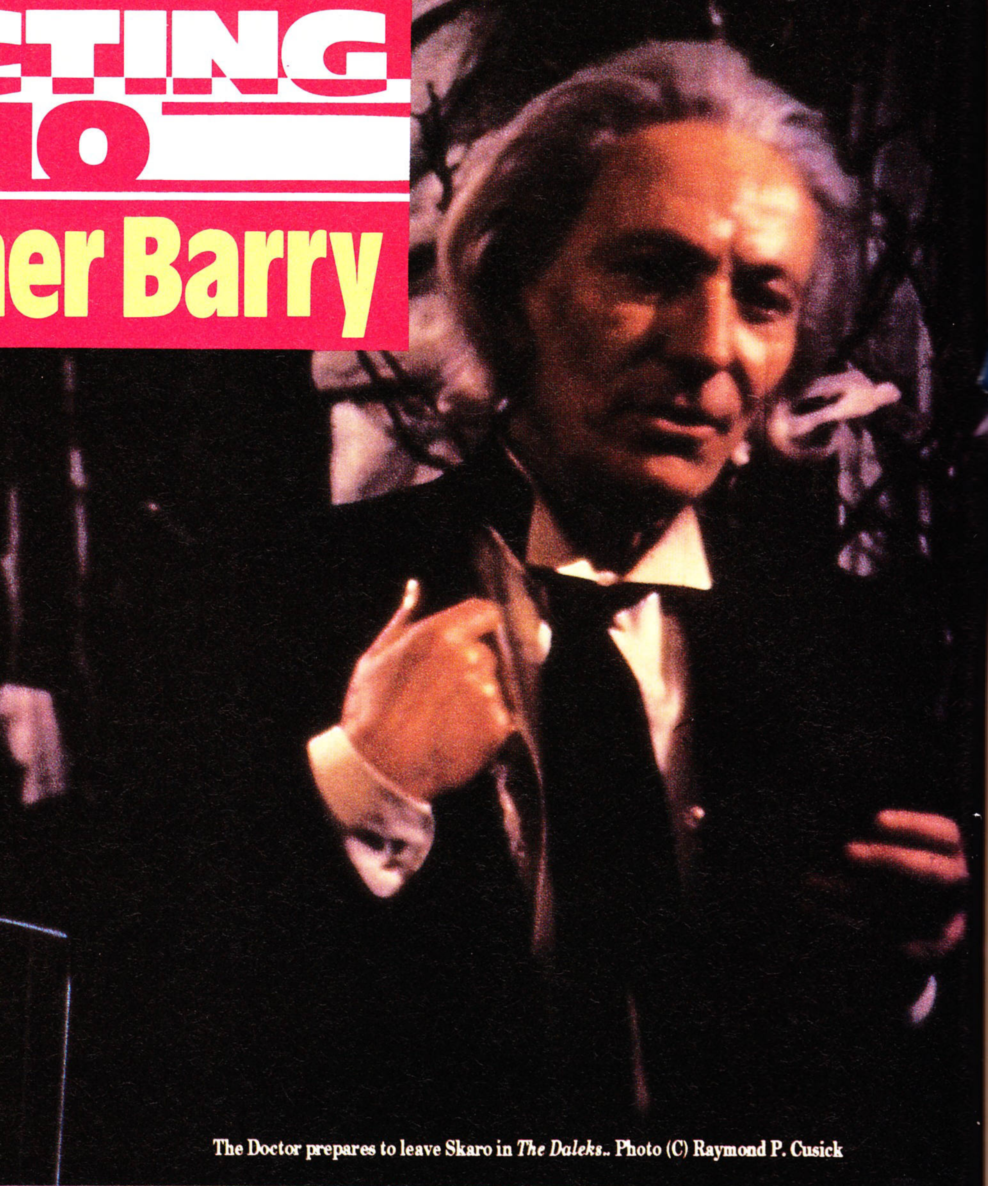


Photo (C) Marcus Hearn



The Doctor prepares to leave Skaro in *The Daleks*.. Photo (C) Raymond P. Cusick

Marcus Hearn talks to the director who has done much to shape the *Doctor Who* legend...

"One of the things I found at the BBC was that I always seemed to be working on starting things up. I started up *Poldark*, *The Newcomers* and almost *Doctor Who*." Christopher Barry, *Doctor Who*'s most prolific living director, chuckles when I remind him that while he may have narrowly missed originating the programme, he more than made up for it by directing *The Daleks* and both Patrick Troughton and Tom Baker's introductory stories – all television landmarks in their own right.

As a movie buff with an ambition to be a film director, the young Barry began his career working for Michael Balcon in the script department of Ealing Film Studios.

"I went in as second assistant director on a film called *The Love Lottery* starring David Niven. I gradually made my way up and became a first assistant for *The Ship That Died Of Shame* which Basil Dearden directed. When Ealing Studios took a dip in production Basil asked me what I planned to do next. He told me he'd seen a BBC advertisement for people called production assistants in drama. I applied and the day I was accepted it was announced the BBC had bought Ealing Studios' premises so I think Basil knew something!

"In retrospect I'm glad I made the move. I think if I'd stayed in movies I'd never have been given the chance to direct. Also I was terribly naive when I was young. I've never been a shover or a pusher for myself and I don't think I would have survived the world of freelance film making."

Barry made his directorial debut at the BBC with the twice-weekly soap opera *Starr & Company*, cutting his teeth with such colleagues as Christopher McMaster and Morris Barry.

"I was itching to have a go, although it was live television. I always tell people that's where I lost my hair!"

There followed seminal productions such as *The Net*, *Property In Question* and *No Cloak, No Dagger*, which Barry produced and directed.

"At that point the BBC was starting up *Z Cars* and Elwyn Jones asked me if I'd be interested in directing it. However I'd decided by then to either go and work for Sydney Newman at Teddington, or Bill Ward at ATV."

His aspirations were scuppered by what is to date the only strike called by the actors' union Equity. As Newman and Ward rapidly lost interest in employing anyone new Barry returned to the BBC as a production assistant. Following promotion by Donald Wilson he was asked by Sydney Newman to co-direct *The Daleks*.

"*Doctor Who* is a very hard job to do as a television programme. Richard Martin, who had theatre training, was newer to television directing than me so they though they'd give him less than half of it so he could feel his way in. I think I was supposed to be his mentor although I didn't oversee him in any way and we existed as equals."

Inspired improvisation towards the end of episode one, *The Dead Planet*, gave Assistant Floor Manager Michael Ferguson (now executive producer of 'EastEnders') the role of at least part of the first Dalek ever seen on television, as Barry explains.

"I believe that with all sex and violence the less you see the more titilating and intereresting it is. That's why I just showed that one arm coming out, which was my idea. I don't think it was in the script, which simply said Barbara was against the wall screaming at something coming towards her. I put that arm in as I thought it would get the imagination going.

"I didn't work closely with Terry Nation at all. He came to the rehearsal once although I remember with hindsight (and I must say this *was* with hindsight) feeling that he didn't care much about it. I don't think he came to any of my studios although he may have been there and I wouldn't necessarily have known. I don't think he realised the monster he'd spawned but with all the fame it's brought him I feel slightly grudging that it's brought me so little in return for my contribution – not even his thanks! It's made him a lot of money over the years, it's made Raymond Cusick precisely one hundred pounds and done nothing for me at all except interviews like this thirty years later. I begrudge the BBC staff set-up for that."

Barry first met composer Tristram Cary during the making of the film *The Ladykillers*, at Ealing Studios. Keeping him in mind he asked him to compose an experimental 'musique concrète' score which he considered so effective he used it for his next *Doctor Who* story *The Rescue*.

"It seemed something electronic would be more correct for *The Dead Planet* than conventional instruments and I think it all added up to the general success of the programme. You could call using it again laziness on my behalf or backing the same horse twice. It was also cost effective because we didn't have to pay for the music to be composed a second time."

As well as having some of the highest viewing figures for any William Hartnell story, the two parter is remembered as serving primarily as an introduction to Vicki, as played by Maureen O'Brien.

"Maureen O'Brien is such a wonderful actress who has gone on to be very well known in classic roles. It was interesting to have a new person with new vision in that role.

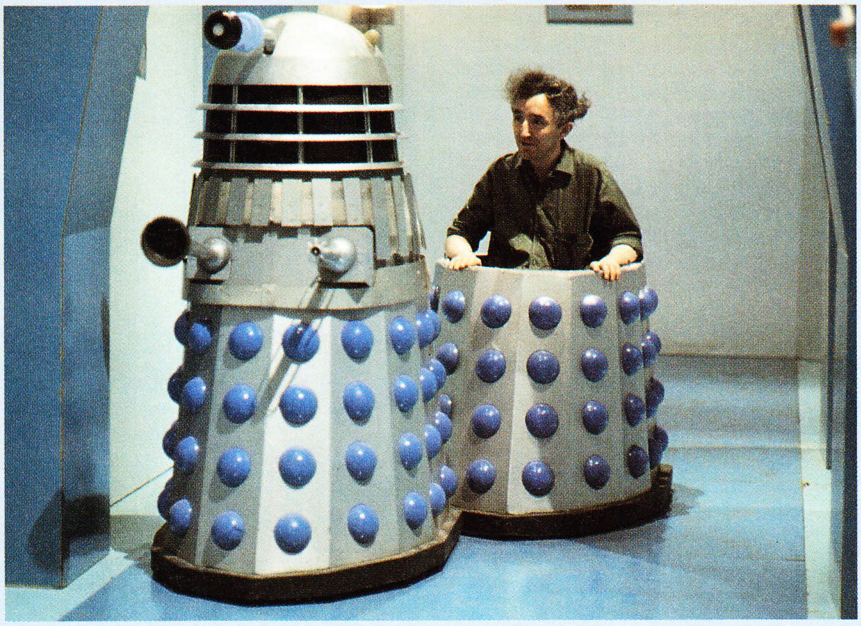
"I think *Doctor Who* worked better short rather than long. The six parters were very difficult to sustain as by the fourth episode you're feeling the tension going. I think *The Rescue* had a nice air of mystery about it and was quite a chilling little story."

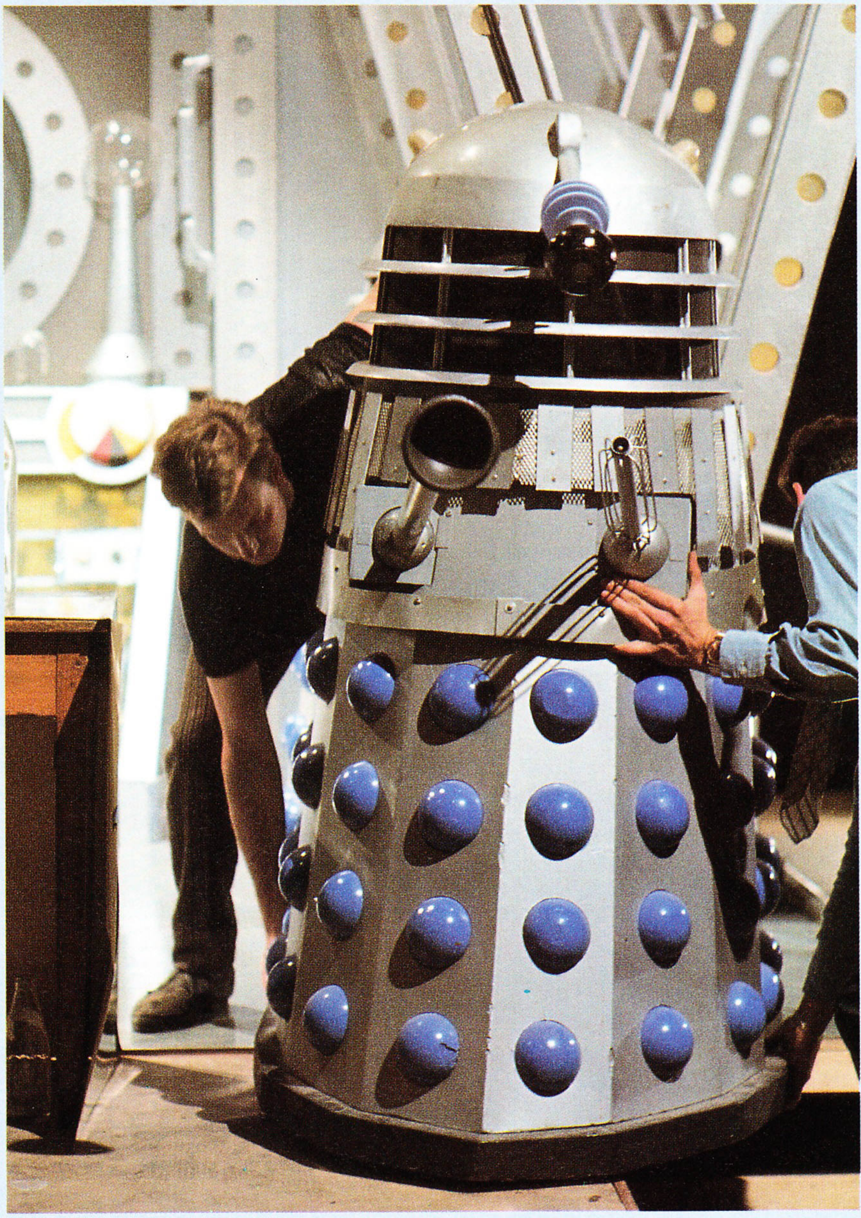
Another highly popular story with viewers, although somewhat less popular with some fans, is Dennis Spooner's *The Romans*.

"I'd never done farce in my life and this was something different. I may not have been the right director for it from that side of things but I didn't have any apprehension about it. I just went in with both feet and hoped it would work! I'd seen one or two historical stories and felt they were a bit ponderous so I think they thought, 'If we're going to do history let's try it with a bit of comedy.'

"If anything I encouraged the comic element and probably took it over the top. It was there in the writing and with someone like Derek Francis in the leading role I think possibly we contrived to allow ourselves a bit more freedom than we should have done."

Ian Stuart Black's *The Savages* marked another departure for *Doctor Who* – intellectual and predominantly verbal science fantasy stories being relatively





Setting up shots for *The Power of the Daleks*. John Scott Martin waits as the cameras are lined up for a scene in Episode Six while below, a Dalek is assembled for an earlier episode's filming. Photos (C) Topham Picture Source.

uncommon. Barry's experience was called upon to handle a story that not only saw his first location filming for the series but also featured Peter Purves as Steven Taylor for the last time.

"I think my success with the series had made producers think, 'Who can we rely on to bring this one in successfully, or at any rate not disastrously?' It was because I was an initiator and someone who could be relied upon to get the basic story right. I was reliable on *Doctor Who* format so could easily take on the extra directing required by the introduction of a new personality or genre."

"Peter Purves was quite anxious to go and thought that by then he was well known enough for his career to go on in new directions. It's always been a disappointment for him that he didn't go further as an actor. He became a presenter and commentator and has worked in those fields very successfully but he thought *Doctor Who* was a good launching pad where he would be well exposed as an actor."

The Savages came at a time of imminent upheaval for the programme and Barry remembers witnessing indications from William Hartnell that all was not well. "His memory deteriorated and he was feeling more and more tired. He was an old man and it was very hard work – I think it shows."

When the time came to introduce Hartnell's replacement Barry's experience was again a useful anchor in times of change.

"I'd worked with Pat Troughton both as a production manager and as a director on several things before we came to do *The Power of the Daleks*. I liked him as a friend and therefore although I was directing him it was more like children playing. He was a very good actor and I was proud to be working with him.

"One felt the Doctor's character was the same, and that was the way one could hang on to what had gone before and give oneself license. I felt that this was the same person underneath with the same skeleton and the same mind – there was simply a different body on that skeleton and a different personality in that mind.

"I saw the Daleks as creatures who by then had created their own myth and one tried to play on that. When one saw Daleks in colour they weren't nearly so frightening – they were play objects, toys. In black and white they had more menance."

Despite his enthusiasm for the direction the show was taking, *The Power of the Daleks* was Barry's last *Doctor Who* for five years. What was the justification for the break?

"I was frightened of being typecast as a *Doctor Who* director, so I then did *St Ives*, *The Return of the Musketeers*, *Z Cars* and a documentary about the Titanic disaster called *Trial By Enquiry*. This was never networked though because Paul Fox, who was at that time controller, thought it was too much drama/documentary and not enough 'current affairs'. I was disappointed and we felt it was a slight towards what we were trying to do."

There followed an episode of BBC2's classic science fiction anthology *Out Of The Unknown* in 1968, and further work on Verity Lambert's soap opera *The Newcomers* in 1969. The popular thriller series *Paul Temple* kept him away from *Doctor Who* for another two years, until he was tempted back by a story remembered by many as one of the series' very finest. This, however, was little consolation for missing an important family event...

Ian (William Russell) has his legs paralysed by Dalek fire in *The Daleks*. Photo (C) BBC.

"I was resisting offers of work on the series until Barry Lets' *The Dæmons*. We were on location at Aldbourne and I remember I had tried to arrange the schedule so we would work on the Sunday and not the Saturday if we overran. Jon Pertwee refused because on the Saturday night he was appearing in cabaret down in Portsmouth and wouldn't be able to work the morning after that. I sent a telegram which was read out at my sister's wedding which read 'Sorry – Doctor Who has detained me' which got a big laugh there but I didn't feel so happy about it.

"I still think it's a very exciting story. The only thing in it I'm ashamed of is having a ladder outside a window for Katy Manning to conveniently climb down! More recently there have been a lot of location stories, some entirely on location, and I think it does help!"

A mock downcast look and knowing eyes are the initial response when questioned about censorship in *The Dæmons*.

"The script originally described the crypt underneath the church but that had to be removed and called 'the cavern' so as not to give it a religious significance. The difference was semantic if you like and the BBC, I think, was being sensitive to criticism before it happened. The BBC is very sensitive."

"There were two shots Ronnie Marsh, the head of department, wanted out. One was when Katy was lifted up physically over the altar like an offering. The main thing though was when the Master takes a knife and Katy and the knife are all in the same shot together. Ronnie Marsh thought it was too frightening or explicit and I argued about it with him, with Barry Letts as diplomatic intermediary. I was very angry about the cut because I hated any interference with a programme after it had been finished."

"I think Barry Letts asked me to do *The Mutants* while I was still making *The Dæmons*. We had terrible problems trying to make those mutants convincing. I remember all the business of the laboratory experiments and the final mutation of Garrick Hagon as he turns into this butterfly thing. It was a fascinating scene to shoot and I often quote that as an epitome of colour separation achievement because I think it took about six passes to make that shot. It was before the days of post-production work like Paintbox – it was all done at the time in the studio."

His experience with multi-camera work then earned Christopher Barry the role of associate director on an American production of *Dr Jekyll & Mr Hyde* – originally a Lionel Bart musical starring Kirk Douglas, Michael Redgrave and Donald Pleasance. Shooting took Barry to Shepperton and editing took him to Hollywood. Despite financial arguments which lead to the 'special' never being shown in Britain he still regards the production with pride and counts it as, "another of my attempts to escape from the BBC"!

Following further work with Terrance Dicks and Barry Letts on *Moonbase Three* his work as a *Doctor Who* initiator continued with the introduction of Tom Baker's Doctor.

"Before I worked with Tom on *Robot* I went to see him at The Playhouse in Oxford where he was playing Oscar Wilde, although I think he was already lined up for the part then. I suppose I was more midwife to Tom's Doctor than I was to Pat's because by then I was more experienced. Tom was such a different personality and was so volatile although, like Pat, he had a great humility about coming to the role. Tom was very quick witted – sight and verbal gags would often come to him. He would put up ideas only have me knock them down or knock them down himself, realising they weren't so good after all."

Extensive work as the establishing director of *Poldark* preluded Barry's penultimate story – a production made controversial by its content and later video presentation.

"The first video version of *The Brain of Morbius* was the shortened version which I was disappointed with. I worked in BBC Enterprises once as a videogram producer/editor and when I worked there it was absolute policy that you had to get director's, producer's, and writer's sanction to any cuts made in the programme. However, the first version of the *Morbius* video had been transmitted as the composite version having been edited entirely by Philip Hinchliffe. I, as a staff director hearing it was going to be done as a repeat, had gone to him saying I'd be around and would be happy to help. He said 'Thankyou very much' and never consulted me at all. I was very bitter about that. There were things in that version which just didn't make sense when I saw it and it certainly shouldn't have gone out without my signature. However I can imagine Enterprises saw that it had been transmitted so assumed no sanctions were required."

The latest, thankfully complete, version of *The Brain of Morbius* video will have introduced many who bought it to one of the most curious and persistant continuity arguments the series has ever presented. The 'mind wrestling' sequence in episode four appears to show eight hitherto unknown regenerations of the Doctor – the last one being Christopher Barry himself.

"I think there are ground rules that one shouldn't lightly trample on but I don't think fans should be so difficult about continuity in that sequence. You could look at it from the point of view of 'Here is a Time Lord – does a Time Lord have four finite appearances?'. In the past there could have been more before that or they could all have been transitional phases before the first one, William Hartnell. Or they may have been manifestations of what the Doctor might look like one day in our future. I don't think one should be too pedantic about that."

Barry's final *Doctor Who* was the less-memorable *The Creature From The Pit* – a story plagued by special effects difficulties.

"If I was difficult it's because I found the demands of the script difficult and I found that I couldn't achieve what the script demanded. When this great ▶

Vicki (Maureen O'Brien) in discussion with Koquillion in *Doctor Who's* highest rated story, *The Rescue*. Photo (C) BBC.

Christopher Barry (fourth from left) oversees location filming for *The Mutants*. Photo (C) The Chatham Rochester and Gillingham News.

Main picture: the new Doctor examines his changed features in *Robot*; the Sisterhood of Karn from *The Brain of Morbius*; and left, The Doctor, Romana and K9 aboard the TARDIS in a scene from Christopher Barry's last *Doctor Who* to date, *The Creature from the Pit*.

creature came round the corner everyone in the gallery just roared with laughter and the producer, Graham Williams, very firmly said, 'We can't have that!' However, some of the effects worked very well, particularly the magic crystal cave."

"The business of throwing everybody into the pit dictated that we shoot the jungle scenes on film. It had to be done in a single shot so it would have been very hard to do in the video studio without taking a very long time over it. Also the Tumbleweed would have been very hard to control and we needed the room for the crash spaceship. We couldn't really have afforded the space in the video studio as we needed it for the sets."

John Nathan-Turner's reluctance to use directors from before his time as producer meant that Christopher Barry never worked on *Doctor Who* again. The BBC kept him busy, however, with an acclaimed production of *Nicholas Nickleby* and series such as *Angels* and *The Tripods* – a programme renowned as a showcase for the quality of the BBC's electronic visual effects.

As a self-confessed, jaded *Doctor Who* fan he has mixed feelings about discussing his past work at conventions.

"They're all right. I don't enjoy them but I feel they're something that is expected of me and I'm quite happy to do one every now and then. I was a fan but I lost faith in it. Latterly though, with Sylvester McCoy, I began to see some hope for the programme again."

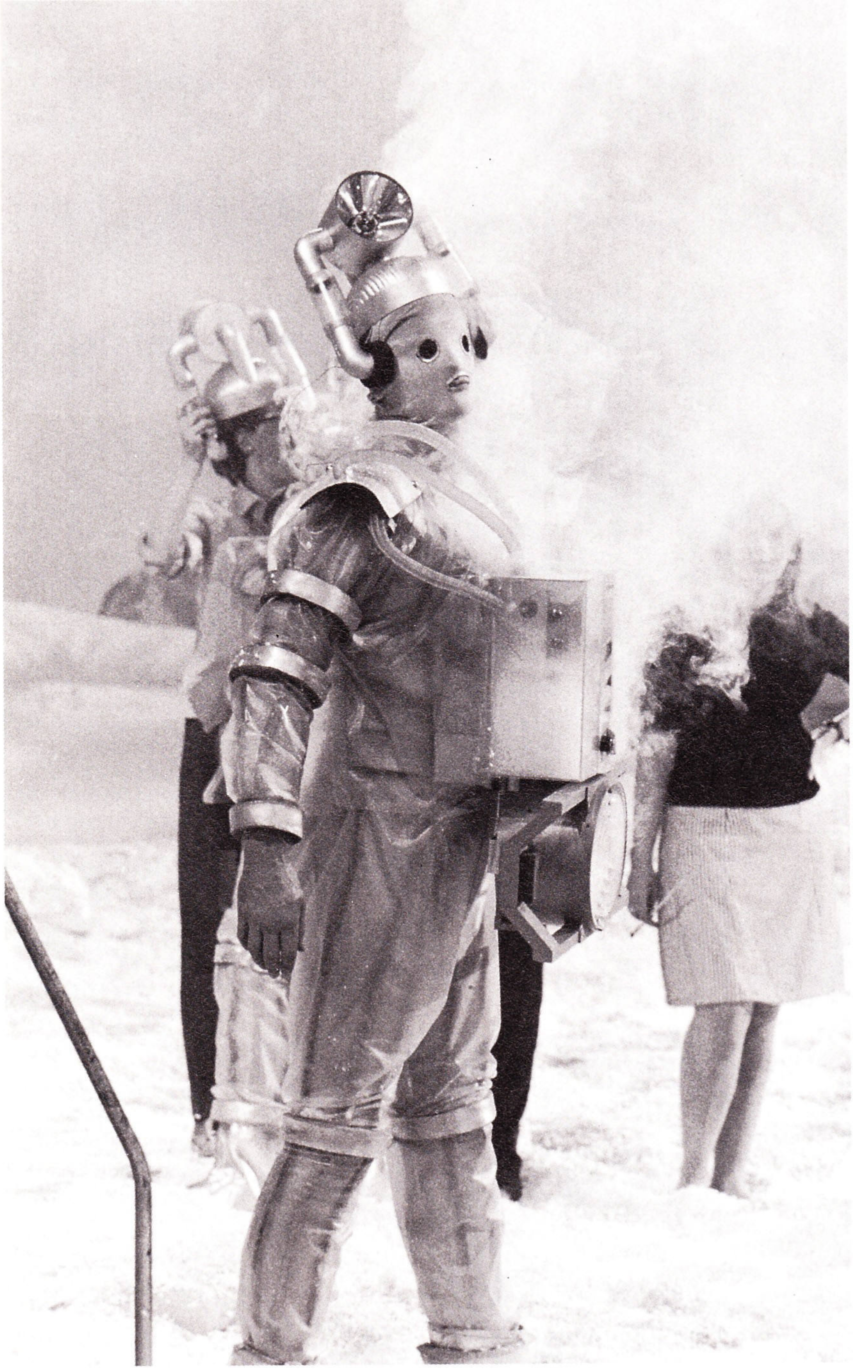
Since retiring from the BBC in 1984, the sixty-five-year-old Barry's directing has included his first work for commercial television. He is currently hoping to direct a third corporate video for Peter Purves's production company and is about to undertake further drama direction tuitition at the BBC. Possible future projects include an adaptation of Ian Stuart Black's novel *Creatures in a Dream* which he hopes to either produce or direct – should the BBC take up the idea.

Although his idyllic Oxfordshire garden provides an important part of his life, he confesses to find retirement unappealing.

"No, he grins enthusiastically, "I'm still accepting work and still waiting for the phone to ring!"

ON SET

THE TENTH PLANET

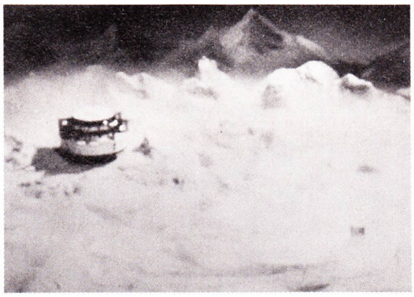


A Cyberman is prepared for filming at Ealing Film Studios. Photo ©BBC.

As the TARDIS silently reformed its police box interior, the instruments informed the Doctor that his craft had arrived at the coldest place on Earth. The vessel was buffeted by blizzards across the snowy desolation of the South Pole during the month of December 1986, and when the old man with his companions, Polly and Ben, ventured out into the biting cold, they found a rotating box on a tube . . . and concluded that such a periscope probably projected from a submarine beneath the ice.

The periscope actually led down through the permafrost to Snowcap, the South Pole base tracking station of ISC – International Space Command. This was also a notable set creation on the part of Peter Kindred, the BBC designer assigned to the 1966 serial *The Tenth Planet.*

It was a desire of story editor Gerry Davis' that *Doctor Who* serials should try and make a great deal of one large and intricately crafted set in the studios – and so the writers should build their storylines around one control area or venue which would allow the bulk of the action to be played out. Working closely with Kit Pedler, Davis shaped the script to allow the majority of the serial's scenes to be played out in the Snowcap control room, with additional smaller sets for ISC Command, the *Zeus IV* cockpit, the rocket silo, projection room and bunk room, some of which could be redressed as necessary.

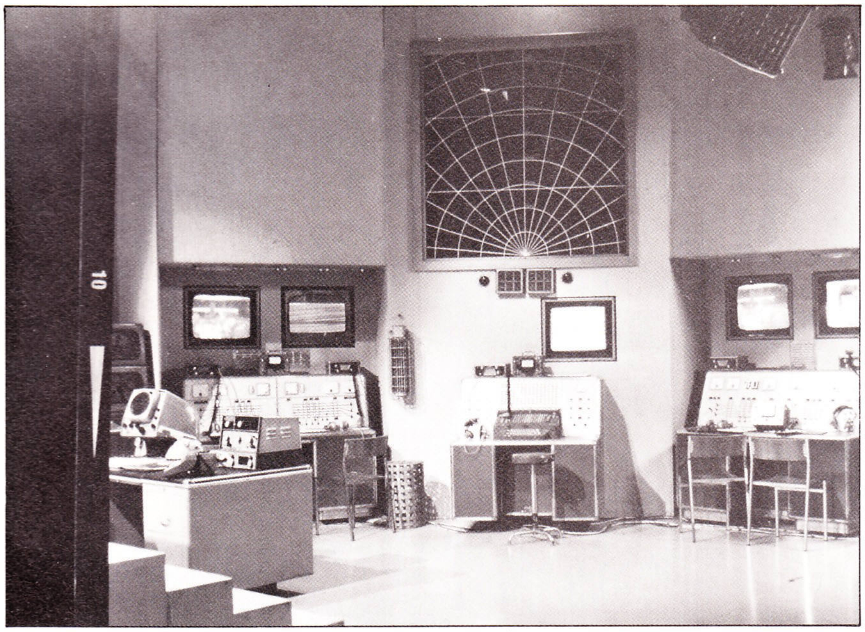


The Cyber-spaceship on the Antarctic surface. Image ©BBC.

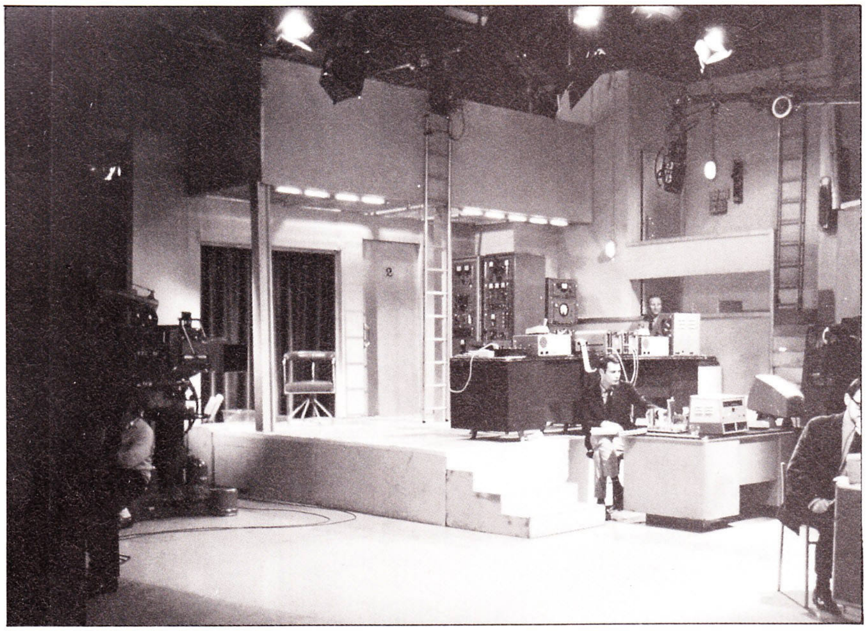
Work on Serial DD began at Ealing Film Studios in late August 1966, and was the first serial of the fourth recording block. It was also to be the final story for the show's star, William Hartnel, who was now forced to come to terms with his ill health and arteriosclerosis. He was so unwell that for the film sequences on the massive snowcap set, the Doctor was played by extra Gordon Craig, who also undertook the same rôle for the videotaping of Episode 3. Ealing's facilities offered an impressively large panorama for the underside of the world, complete with facilities such as a trapdoor down to Snowcap base and the use of jabolite snow blown by a wind machine, both difficult to achieve in the confines of Riverside Studio 1. The image of the antarctic was compounded in the finished show by use of stock footage depicting snow and ice. It was also here that modelwork of the circular Cybermen spaceship landing was executed.

Riverside Studios played host to Derek Martinus' team on Saturday evenings from September 17th to October 8th 1966. Pride of place in the studio was devoted to Kindred's control room for Snowcap. The base bustled with the multi-national personnel of ISC, a mixture of military such as the American General Cutler and his Sergeant or the Italian Private Tito, alongside scientific minds such as Australian physicist Doctor Barclay and British supervising engineer John Dyson.

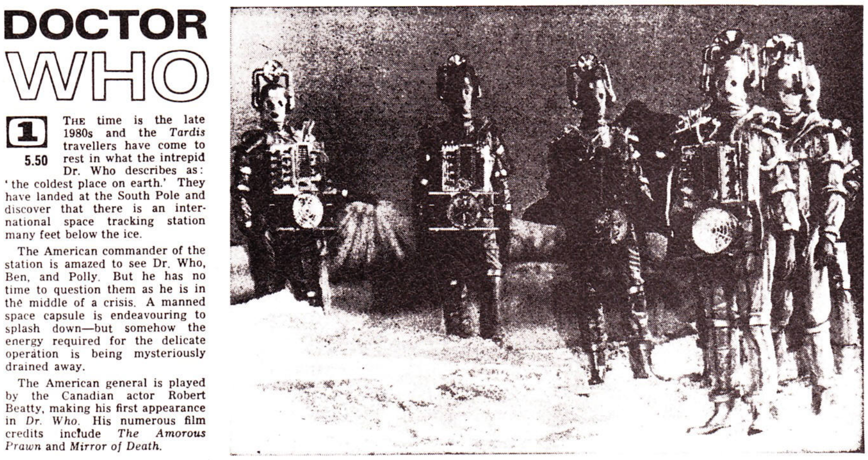
▶



The interior of Snowcap Base, with monitor screens in shot Photo (C) BBC.



Another view of the control area, with the 'visiting area' in shot (behind the door marked '2'. To the right, behind the two-tier bank of monitors is the entrance to the base from the surface. Photo (C) BBC.



DOCTOR
WHO

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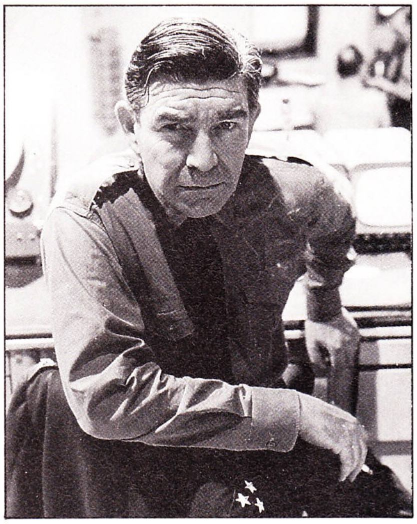
The time is the late 1980s and the *Tardis* travellers have come to rest in what the intrepid Dr. Who describes as: 'the coldest place on earth.' They have landed at the South Pole and discover that there is an international space tracking station many feet below the ice.

The American commander of the station is amazed to see Dr. Who, Ben, and Polly. But he has no time to question them as he is in the middle of a crisis. A manned space capsule is endeavouring to splash down—but somehow the energy required for the delicate operation is being mysteriously drained away.

The American general is played by the Canadian actor Robert Beatty, making his first appearance in *Dr. Who*. His numerous film credits include *The Amorous Prawn* and *Mirror of Death.*

How the *Radio Times* introduced the Cybermen - but no mention of the forthcoming change of lead actor...

The urgent nature of the tight-knit team's work under the iron direction of Cutler was enhanced by the sound effects from Brian Hodgson and the dazzling array of screens in Kindred's design. One large screen dominated the right wall of the tracking room, and on its radiating grid appeared light traces depicting the positions of the *Zeus* capsules and the massive Cyber fleet seen at the climax of Episode 2.



General Cutler (played by Robert Beatty. Photo (C) BBC

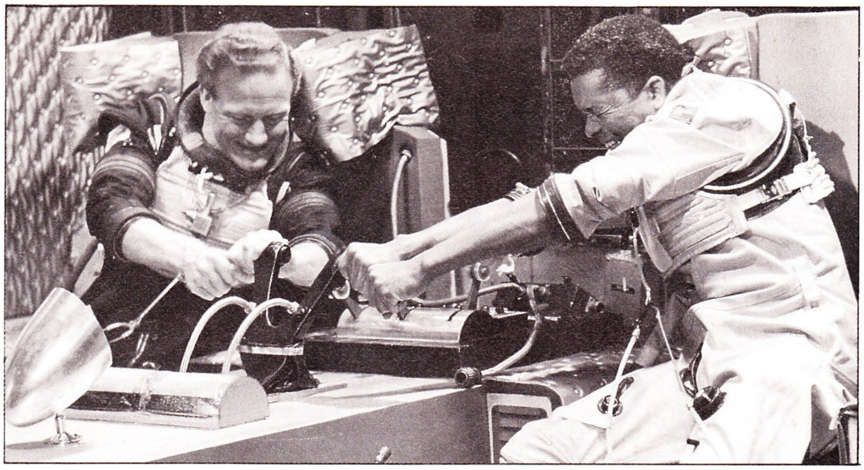
Entrance to the tracking room was by means of doors onto an observation balcony at the rear of the set, and the new arrivals – be they the escorted Doctor and his friends or three ominous towering figures clad in ISC hooded snow capes – could gaze down on the activity of the ISC technicians. A raised platform below the balcony allowed Cutler and Barclay their positions to look down on the scanner screens, with Dyson seated at an oscilloscope-laden desk below Barclay's area where the emergency microwave link to ISC Command was housed. To the rear of the raised section was an observation area with comfortable seats in which the Doctor and his friends were initially held. Separated from the main tracking room by a glass partition, Cutler could communicate with the operatives by means of an internal intercom from the viewing area.

The tracking consoles immediately made the 1966 minds of Ben and Polly realise that they were somehow involved in a spaceflight operation, akin to the proposed moonshots they knew of. By 1986 however, man had reached not only Earth's satellite, but also the world of Mars, and Snowcap's current function was routine monitoring of astronauts Schultz and Williams in the atmospheric testing probe *Zeus IV,* just launched from Woomera. Five numbered monitors ringed the control area, with Screen 3 directly below the large tracking screen. Images were fed to these from either other monitors trained on sets elsewhere in the studio, or from telecine machines running pre-filmed inserts. Screens 1 and 2 showed the doomed figures of the *Zeus IV* crew wrestling with the controls of their craft.

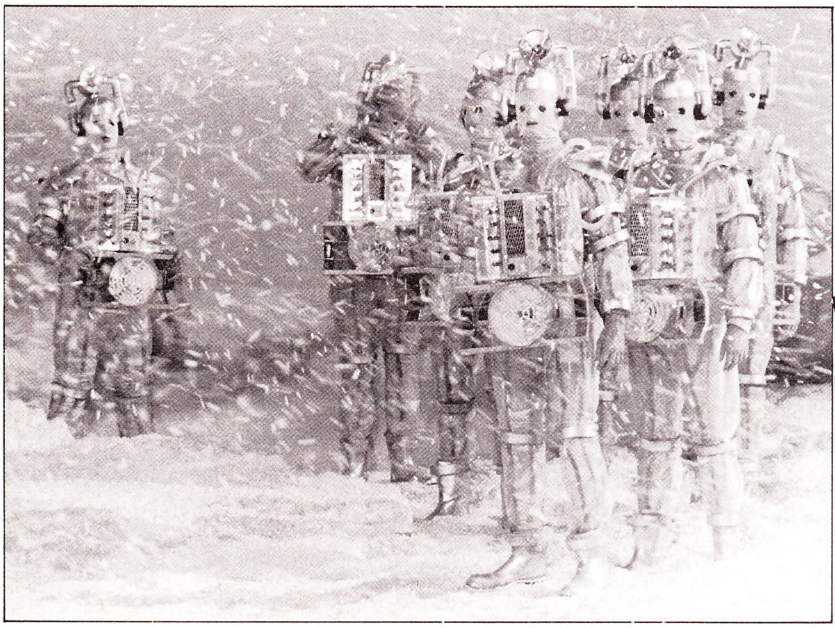
Screen 3 allowed Cutler to see his men triumph over the Cybermen on the snowy surface during an ambush using captured Cyber-weapons. Besides Screen 5, which gave the first view of Terry Cutler in rescue ship *Zeus V*, were the communications systems and the main computer for the base. From here, the base's tannoy network would echo essential instructions across the underground installation.

Bernard Lodge's specially animated titles of chattering computer letters (rows of NXDZNX) added to the highly impressive visual feel of Peter Kindred's twenty year glimpse into the future. And they also faded up for a final time as intense old age took a grasp on the Doctor, and William Hartnell's familiar features blazed to a whiteout, revealing the face of a younger and stockier built stranger. . .

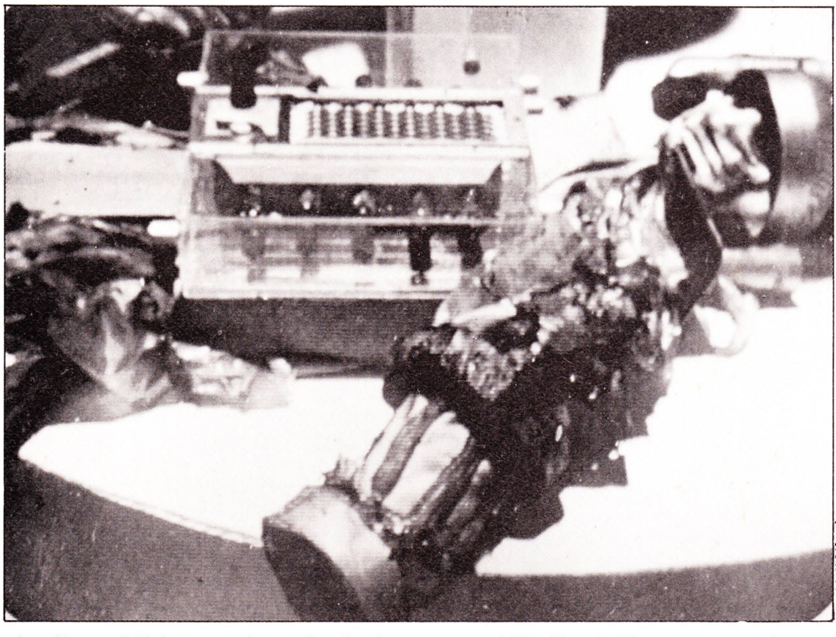
◆



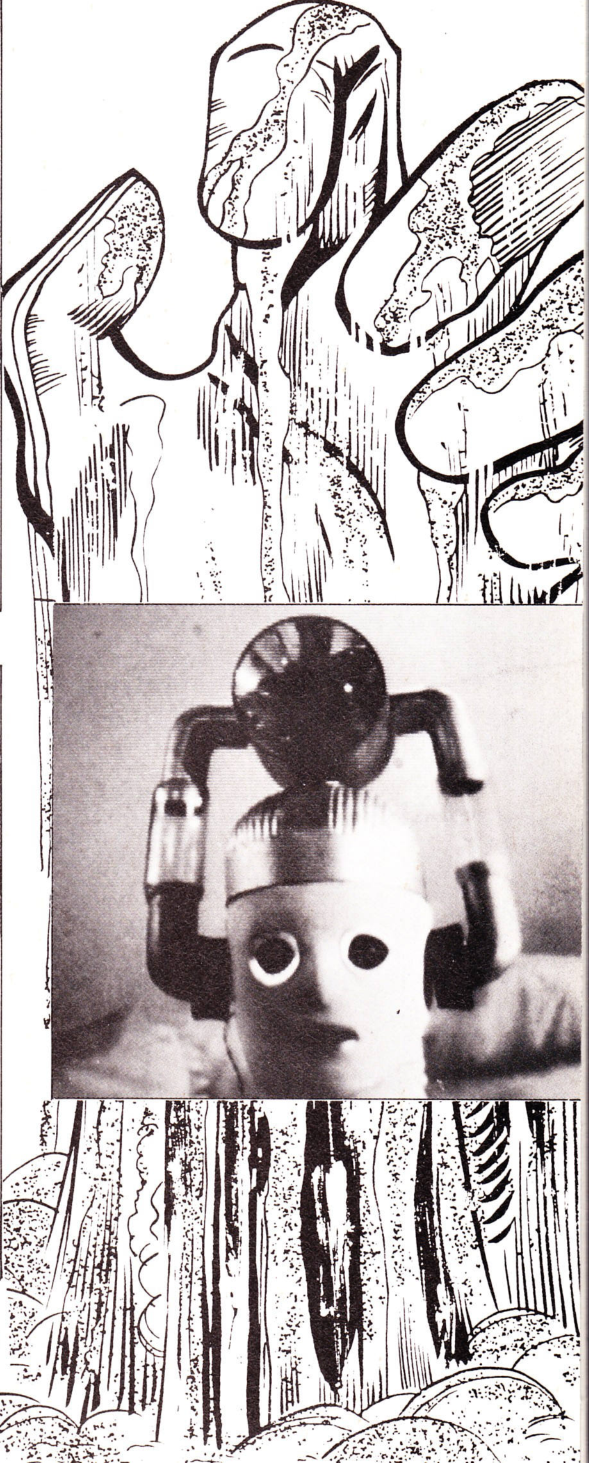
Actors Alan White and Earl Cameron at the controls of the doomed *Zeus IV* spaceship. Photo (C) BBC.



Cybermen in the Antarctic snow, re-created at Ealing. Photo (C) BBC.



A collapsed Cyberman from the final moments of *The Tenth Planet*, part of the small amount of footage still known to be in existence from Episode 4, prior to the regeneration sequence. Image (C) BBC.



PRODUCING WHO

Innes Lloyd

William Hartnell in *The Celestial Toymaker*, Lloyd's first story. Photo © BBC.

Adrian Rigelsford talked to former *Doctor Who* producer Innes Lloyd shortly before his untimely death earlier this year. . .

> *"The epitome of what a producer should be . . . Tactful, Good Humoured . . . and above all . . . An Ally . . ."*
>
> Alan Bennett

Offices within the realms of the BBC always tend to be slightly ordinary, and in some cases sterile, with blank walls staring down at you from all angles. This could not, however, be said of Innes Lloyd's production base, tucked away on the fifth floor of Television Centre. Photographs and the odd newspaper cutting or two hang from the wall; Doctor Bodkin Adams' murder trial, spymaster Guy Burgess, Lord Reith. Not the collection of a historian, but just mementoes of a few of the highly acclaimed films Lloyd has made over the past twenty-five years.

"You want to know about *Doctor Who*? . . . Well, I can't say I've ever watched it myself . . ."

An infectious chuckle and an unmistakable twinkle of playfulness in his eyes. One Director once described Lloyd, on meeting him, as being like a mischievous headmaster.

Twenty-five years have passed since Lloyd took over as Producer on *Doctor Who*, and just before he sadly passed away this August, he took time to reflect on that period. As he put it;

"Before I forget . . .

"I was in the Navy for the duration of the war, and afterwards, I was an actor for about eight years or so. Then I went into Producing for the Outside Broadcast Unit at the BBC, and eventually started coming to direct some odds and ends for the 'Drama Series/ Serials' Department.

"I was about to go back to the Outside Broadcast Unit, when I was summoned by Sydney Newman, who wanted me to take over from John Wiles producing *Doctor Who*. He was leaving, I think, after a very short time; I certainly trailed him for about four weeks or so, but I don't think it was any longer than that.

"I came to the series with no interest in Science Fiction at all, none whatsoever, although I had an interest in stories and drama, having been an actor. I wasn't really interested in the actual mechanics of Science Fiction except whether you could relate it to reality in some way."

Wiles left after completing work on *The Ark*, with Lloyd's first story as Producer regarded by many as a classic adventure today.

"I remember *The Celestial Toymaker* having a strange atmosphere about it, almost like 'Alice In Wonderland'. The production wheels were practically all in motion with the cast in place, etc, so it wasn't the baptism of fire I thought it would turn out to be."

Only a matter of about a month passed before a major problem occurred.

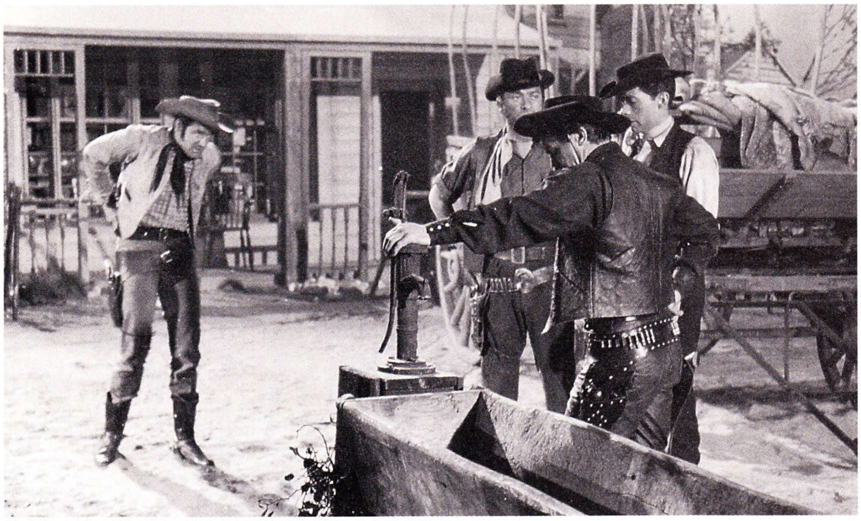
"William Hartnell was actually getting to the stage where he was really very tired, thinking that he'd been with the programme for quite some time, and my memory is that he actually came into my office for a quiet word, and said, 'Look, I think it's about time that you considered getting a new Doctor Who, and I think I'd like to bow out at that stage and actually retire.'

"He had been acting for a long time and done an awful lot of work, tremendously good work, and he was not well but he was a brave old fellow and he'd never say exactly what was wrong. So we started casting out the net for a new Who.

"There were so many possibilities, so many good names, but Patrick Troughton seemed like a good idea. I think he pretty much became everybody's first choice, I mean the show was owned by the whole place, so Sydney Newman had a say, being the godfather to the show, and Shaun Sutton, who was the head of my department, and I had a say. Patrick ended up by being on top of all our lists. There were other names being thrown around like Patrick Wymark, Ron Moody and the like, but Patrick was the one, so I went to Willie and told him who we'd got. 'The only man in England who could take over from me!' he said. So we got it right for him as well. We laid him and Pat down on either side of the TARDIS set when it came to phasing them together, and in actual fact I directed that bit. Pat was on one side, sitting up and shouting to Willie, 'Hello Dad! . . .' We mixed their faces in using two cameras, and did a slow mix and dissolve through. I think it was actually my idea to change them over, and suddenly have him sit up, saying 'Hey, where am I?', and have it as either a rejuvenated or new Doctor Who.

"I never considered having Pat do an exact copy of Willie, that would have made him like an understudy. You have to give an actor, any actor who takes over the part, the challenge of creating something new out of what's already been, but keep a link between them, if you like.

"Kit Pedler worked on that story. It seemed to me that there could be spin



***The Gunfighters.* Photo © Barry Newbery.**

offs from the Daleks; that kind of threat. I went back to see my old chums at the Outside Broadcast Unit, particularly the boffins who worked with science and medicine for programmes like *Horizon*, and asked them if they knew of any doctors or scientists who had an imagination. Not so much a practical one, but one that could bend the knowledge they had, and they said there was this chap called Kit Pedler; quite a radical thinker in their books. So I met him, and during our discussions, he explained how the concept of cybernetics fascinated him. I mean, he was coming out with what were then, wild ideas of replacing whole limbs with robotics, and that's really how the Cybermen came about, very primitive by today's standards.

"Everything was held together with Sellotape in those days. It was black and white and on a peanut-sized budget, but we had some designers that were really rather good. With what little money they had, they managed to form some illusion of what the writers had dreamt up. I don't think those costumes were built to last beyond the studio recording, they were like a time bomb ready to disintegrate! In some cases I remember that happening far too early, hence the sticky tape."

After *The Tenth Planet*, the Second Doctor made his formal debut in *The Power of the Daleks*.

"The Daleks weren't brought in because we had a new Doctor, I think that the story was already in the pipeline and that the script was just massaged slightly to accomodate for the fact that there was a new face in the lead.

"There was almost a stock company of monster actors; the Daleks knew how to shuffle their feet, the Yeti knew how to balance their costume, and I suppose that every time a story cropped up on the schedule, a familiar hand would shoot up saying, 'I was Dalek Number Three last time'.

"There was another way that we thought of doing the new Doctor. Patrick was always playing these heroic figures in all the classic serials, like Captain Smollett in Treasure Island and all these 'windjammer' types. We thought we'd turn the Doctor into a completely new kind of chap, who would have been a heroic, slightly classical sea captain.

"We got Pat ready in his costume for a photo-call, and Sydney Newman came in and saw this 'windjammer' look, and said, 'What the hell! . . . What is this? . . . What have you done to Pat?' This was about two or three months before we filmed the first one with the new Doctor, and it was Sydney who came up with the appearance then and there. He said, 'For Christ's Sake! . . . Take that off him! . . . Mop his hair down, make him a tramp! . . . He's a goddam hobo of the skies! . . .'

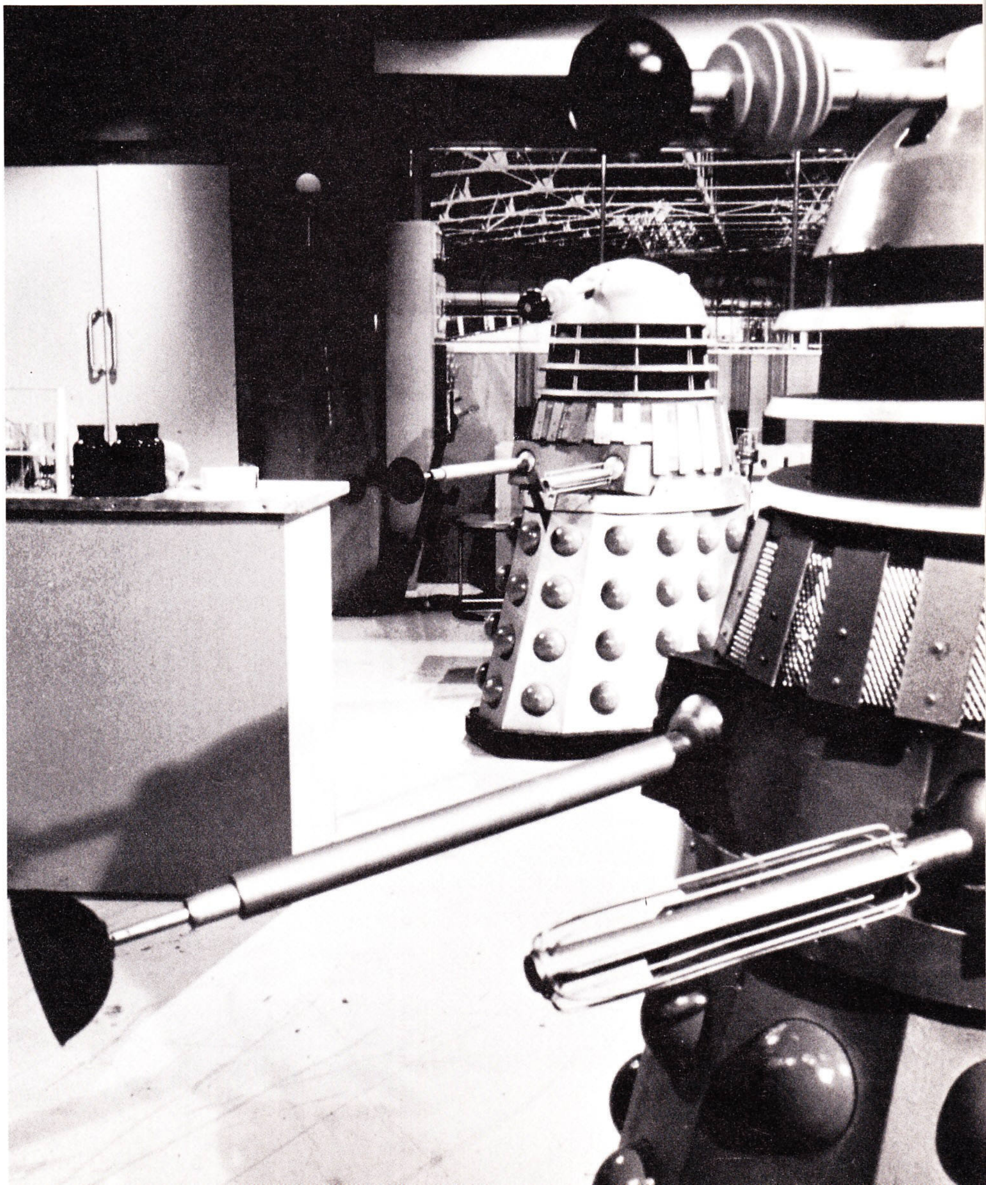
"So that's what we did with him; A Tramp, a Clown, a Hobo of the Skies! . . ."

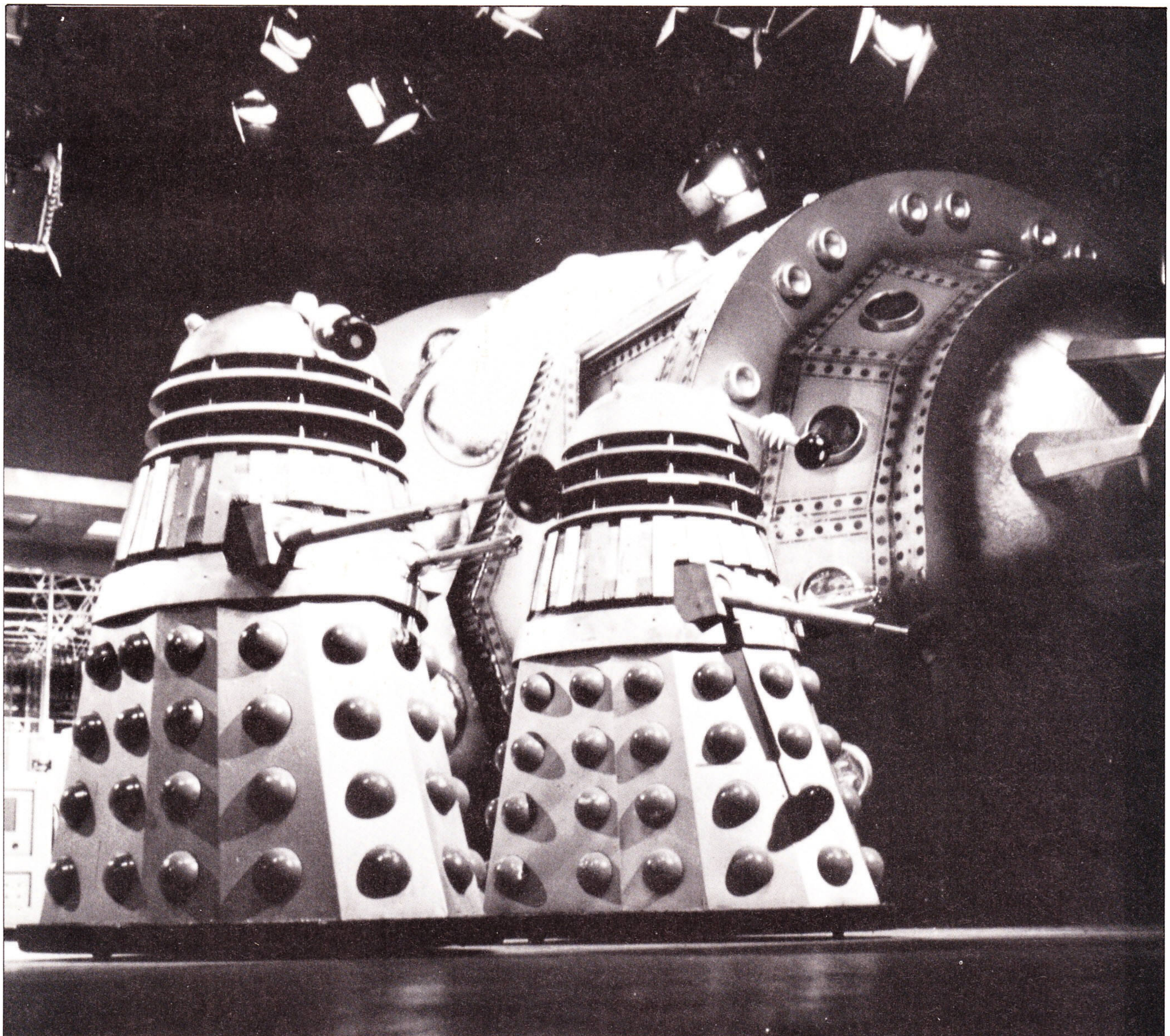
The first two years for Patrick Troughton's Doctor was truly a period packed with monsters.

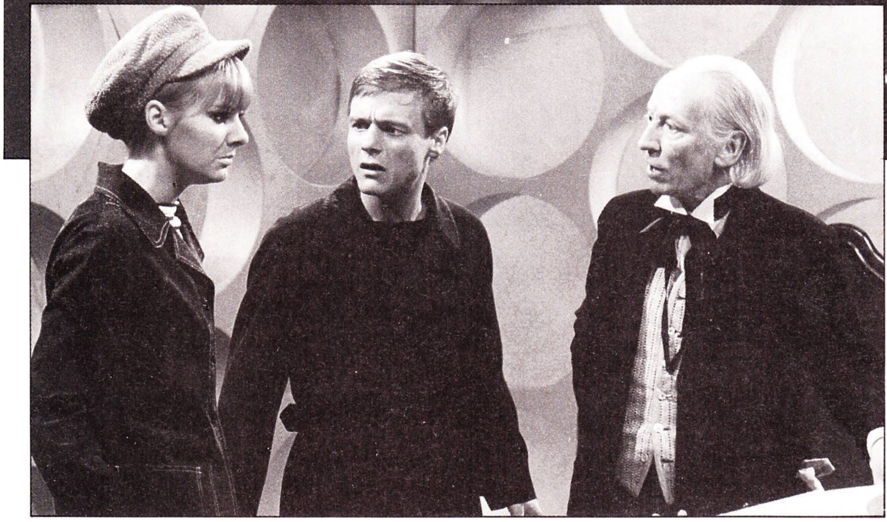
"I probably had so many monsters in it because of my complete ignorance of such things. I thought science fiction equated monsters! There were the Daleks, Ice Warriors, Yeti, the crab monster (*The Macra Terror*). . . Quite an armoury, I suppose.

"I don't actually believe that you can frighten kids dangerously, unless there was something in it they could do themselves, like attacking people with knives, or something in reality that would really, really frighten them. Something that could actually happen to them. If it was a monster, then it didn't matter, because they probably didn't believe in them other than when they were actually watching the programme, and that would only have been a brief moment of hiding behind the couch. ▶

The Daleks boosted the change of Doctor in *The Power of the Daleks.* Photo © BBC.







Clockwise from top of page: a promotional photograph from Patrick Troughton's debut story, *The Power of the Daleks*: although historical stories such as *The Highlanders* were dropped from the series, they did enable the introduction of characters such as Jamie McCrimmon (played by Frazer Hines, pictured) and Victoria Waterfield (in *The Evil of the Daleks*, played by Deborah Watling); Swinging Sixties aboard the TARDIS during *The Smugglers* with Polly (Anneke Wills) and Ben Jackson (Michael Craze), whose presence in the Ship is not fully appreciated by the Doctor. All photos © BBC.

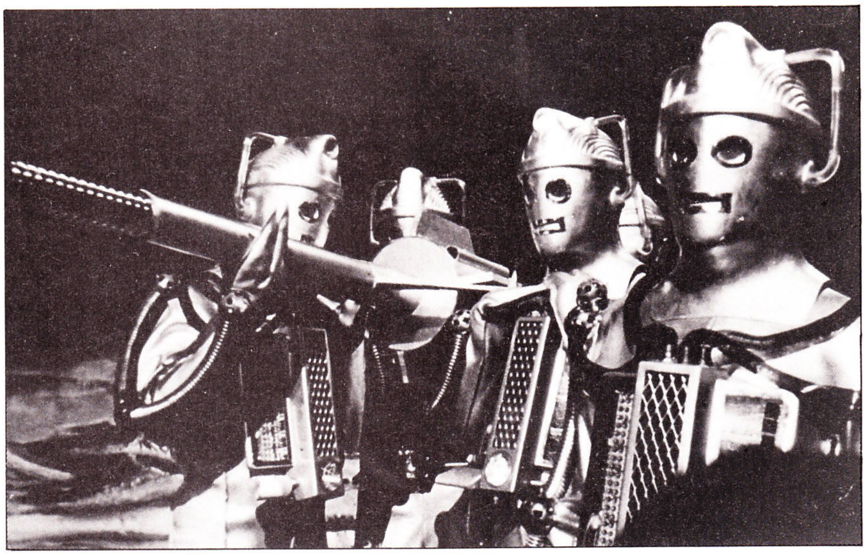
◀ They knew it was all over when they didn't find a Cyberman stalking around outside, or a Yeti under their bed. It wasn't going to be harmful to them.

"The one where we did make a mistake was where one of the characters was injected and put to sleep (*The Faceless Ones*), and afterwards I realised it was wrong. There was a nurse who rang the following Monday, complaining that children were now too frightened to have their vaccinations at school, but a couple of days later, I saw my own doctor, who told me he'd had children knocking at his door, asking for injections! So, I suppose it worked two ways, really."

The Faceless Ones also saw the acclaimed actress Pauline Collins in the cast.

"She was a very talented actress even then, and I really wanted her to stay on as a companion. Make her a very tough character, very strong willed, so we would have had an equivalent to those girls in *The Avengers*, but she didn't want to do it, so we rethought and brought in Debbie (Watling) as the Victorian girl.

"*The Evil of the Daleks* wasn't really a historical story, though. We'd phased those out because they were difficult to do and they weren't at all popular. *The Gunfighters* didn't work, and there was the highland one (*The Highlanders*), which had a certain charm, but only to us, I think. But it gave us the chance to bring Frazer Hines in as Jamie."



The Cybermen, the Daleks' intended successor, returned in *The Moonbase*. Photo © BBC.

Lloyd also wanted his monsters to have an edge of reality to them.

"So often, something happens at just the right time, like the chaps on Everest finding the Yeti footprints in the Sixties, so we brought them in as monsters. I remember filming in Snowdonia for *The Abominable Snowmen*. The poor devils inside the costumes kept getting blown over in the wind! I suppose one kept half an eye on BBC Enterprises when you brought a new monster in, in case they wanted to market Yeti slippers, or such like, but I don't think they ever did. Had I stayed any longer, I'm sure I'd have got round to Nessie or those big cats that were seen on the moorlands."

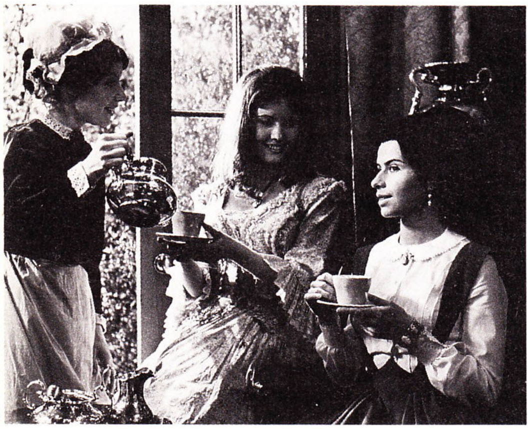
Lloyd's stories were also littered with an array of highly respected guest stars.

"It seemed to me, that when I took over on *Doctor Who*, I had to attract as many people to it as I could, tempting ▶

Actress Pauline Collins appeared in *The Faceless Ones*; Lloyd hoped she would become one of the Doctor's companions following this story, which took advantage of the new airport at Gatwick for location filming. Photo and Images © BBC.

them to come and appear. As soon as anyone big did one, I could go to anyone I wanted afterwards, saying 'Well, he's done one . . . Why don't you come and do one?'

"At the time, there was a series on ITV called *The Plane Makers*, which I thought was smashing and watched every week, and I was determined to get some of that cast into my series. I got Peter Jeffrey, Peter Barkworth, etc, and I seem to remember trying to get Patrick Wymark for a Dalek story, but he was ill or something, and couldn't do it.



Historical drama mixed with science fiction: *The Evil of the Daleks*, Lloyd's last story for the series, is regarded as a a classic. Photo © BBC.

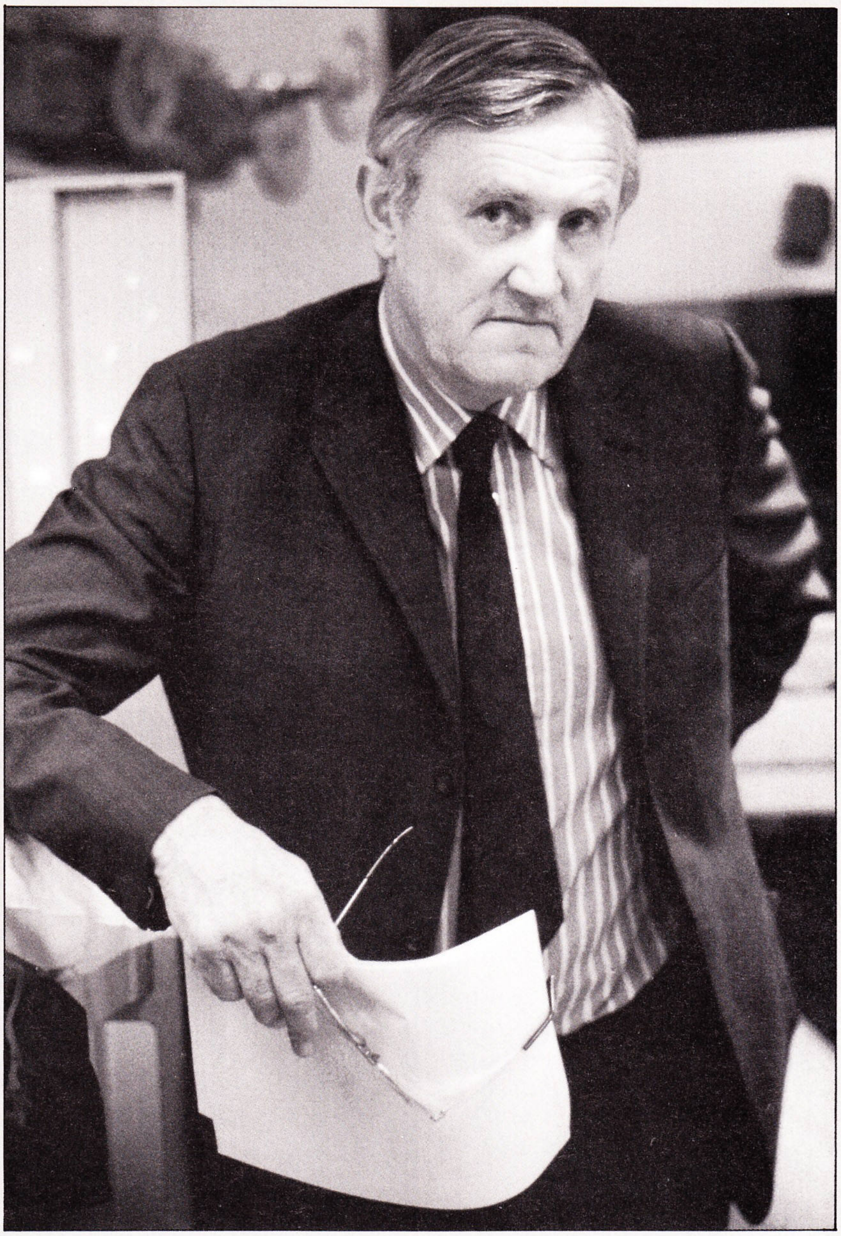
"The same happened when I took over *Thirty Minute Theatre*. I managed to get Alec Guinness and John Gielgud for one directed by Rudolph Cartier, who did the Quatermass serials, and after that it was relatively easy to get who I wanted.

"Looking back, I suppose *Doctor Who* taught me the sheer wonder of fantasy, and that science fiction had far more potential as a story-telling device than I had ever anticipated. You could easily cover all manner of tragedy and drama and still include light-hearted moments, and even comedy for certain elements.

"Some people I met at the time had a very pompous attitude towards watching the programme, but I'm sure that the adults were tempted at the odd moment to join their children behind the couch. Since then I must have done nearly sixty films. I spent four years with *Thirty Minute Theatre* and I've done countless other odds and ends, but in some ways, it really all does seem as though it were just yesterday. . ."

During the summer of this year, Innes Lloyd re-teamed with the writer Alan Bennett, and Director John Schlesinger, having previously worked together on the award-winning *An Englishman Abroad*. *A Question of Attribution* was planned as a companion piece to that film, and was filmed during July.

Nobody knew how ill Innes had become, undergoing a major operation earlier in the year, which he jokingly dismissed as 'Just a bit of plumbing'. The rough-cut for the film was completed, and he saw it only a few days before he passed away. The film will be shown towards the end of October on BBC1.



Innes Lloyd.

Innes Lloyd: A Tribute

Among other programmes, I worked with Innes on a soap opera called *The Newcomers* and directed the pilot episode. After that he handed over the reins as producer to me. During preparation of the serial we travelled together on several recces doing research. He was easy going and a good companion with a quiet, delightful sense of humour.

He was in Current Affairs before he was in Drama and I believe he told me that one of his previous jobs was to go to 'Buck House' to put the Queen on the air for at least two of her annual Christmas Day speeches.

He had a good way with directors, never interfering with one's production by going behind one's back in commenting individually to members of the cast or staff directly (as I unfortunately know, some inexperienced producers itch to do). Although he should be quite friendly with the cast, he should never give them notes without the director knowing. It undermines the director's authority: actors must work to one person.

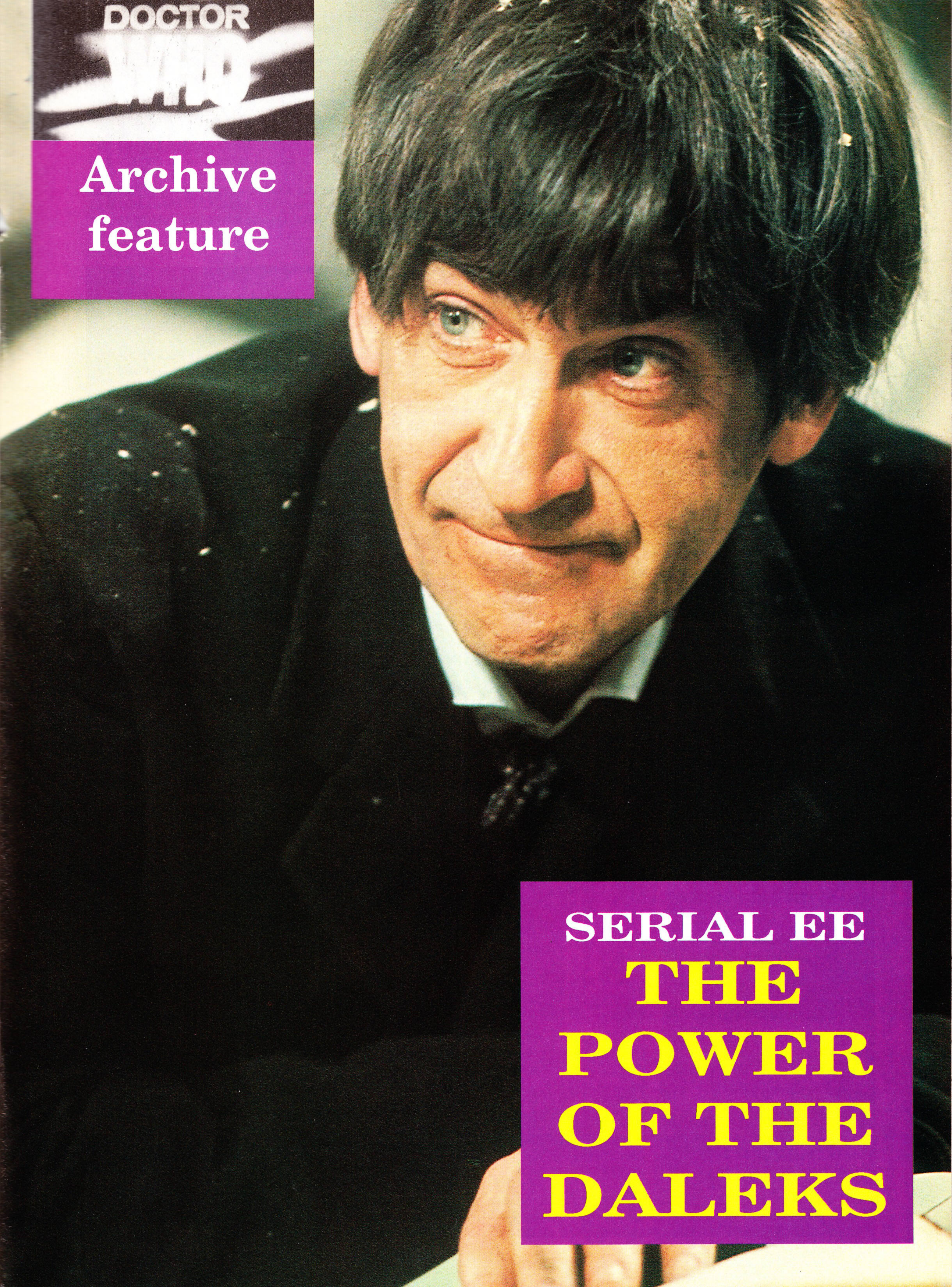
His notes to me, as a director, were well thought out and concise. I could discuss, and perhaps mutually reject them but frequently I would accept and put them into practice. He was a valuable 'sounding board' and I often ended the discussion with something like, 'My God, you're right – I'll do that.'

I think he was an object lesson on how to behave as a producer and I tried to follow his example from then on.

He'll be sadly missed. He could have gone on for a long time.

Morris Barry, Director

Archive feature



SERIAL EE
THE POWER OF THE DALEKS

Aboard the TARDIS: the new Doctor (Patrick Troughton) Polly (Anneke Wills) and an incredulous Ben Jackson (Michael Craze).

EPISODE ONE (drn: 25′ 43″)

The newly regenerated Doctor amazes his companions, Polly and Ben, who suspect that this younger man is an imposter on board the craft. The TARDIS lands in an area of mercury geysers, and venturing out alone the Doctor is present at the murder of an Earth Examiner. He and his companions are found by Deputy Governor Quinn and Head of Security Bragen, who have come from the nearby Earth colony to meet the Examiner. The Doctor finds that a button was planted in his hand by the murderer.

Mistaking the Doctor for the Examiner, the two men take the travellers to the colony where they learn from Governor Hensell that a two hundred year old space capsule has been found in the mercury swamps of this planet, Vulcan. Lesterson, a dedicated scientist, and his assistant Janley have been attempting to open the vessel without success. Soon Lesterson and Hensell realise that neither of them sent for the Earth official, though each knows there is unrest in the colony.

That night, the Doctor takes Polly and Ben with him back to Lesterson's laboratory and uses a piece of metal as a key to open the capsule. Inside there are two inert Daleks, and evidence that a third has already been removed. Then a small, clawed form scuttles into the shadows. . .

The Dalek scuttles from sight.

EPISODE TWO (drn: 24′ 29″)

Lesterson discovers the trio in his laboratory, and the Doctor tries unsuccessfully to alert Bragen to the existence of a third Dalek. Back in their quarters, the travellers find that a radio bug has been planted in the room. The Doctor determines to radio his fears to Earth, but on entering the Communications Room finds the system sabotaged and the technician attacked. The only one there is Quinn, who is rapidly arrested for murdering the man in the swamps by Bragen when it is found his tunic is missing a button.

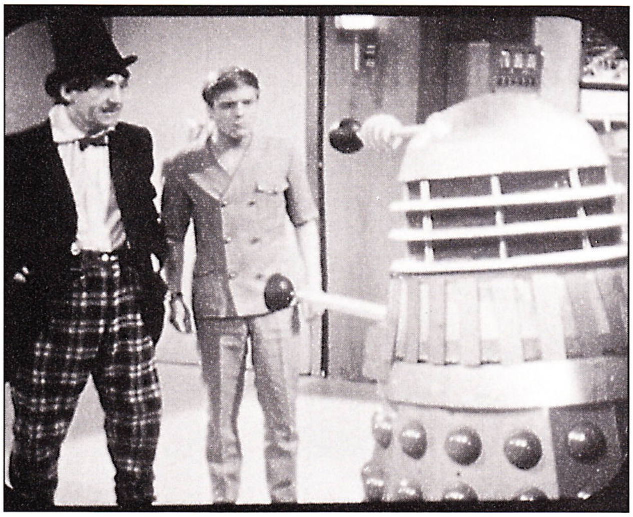
Lesterson reactivates the third Dalek he had hidden with the help of Janley and Resno. The power cables cause the alien form to return to life and its ray gun blasts down Resno. The man is rushed to have medical attention and later Janley tells Lesterson he is recovering. Removing the Dalek's gun arm, Lesterson powers it up and takes it to an enquiry into Quinn's suspicious behaviour chaired by Hensell. The Dalek enters and recognises the Doctor despite his new form, as Lesterson tells the Governor how use of the Daleks as slaves can help the colony. As the Doctor advocates destroying the Daleks, the metal being glides forward and grates "I am your servant, I am your servant . . ."

The Dalek identifies the Doctor.

EPISODE THREE (drn: 23′ 31″)

The Doctor fails to convince Hensell and Lesterson of the Dalek's true nature, and as the enquiry continues, Quinn is accused of working with the rebel forces who are undermining confidence in the colony. Bragen suspects that Quinn is eager to assume Hensell's post as Governor. The Doctor pays a visit to the laboratory where Lesterson is running tests on the Dalek's intelligence, and fails in an attempt to deprive it of its power source.

Bragen meets Janley, whom he is using to stir up the rebels as an excuse to crush them and become Governor of the colony himself. Janley gives him a Dalek gun, and then lures Polly to the Communication Room where she is kidnapped by the rebel, Valmar.



A re-activated Daleks is confronted by the Doctor and Ben.

The Dalek offers to help Lesterson improve the colony's meteorite detector and tampers with the power unit controls. When the Doctor and Ben enter the laboratory, they find that the other two armed Daleks have been activated by their colleague, and are planning to gain mobility through static electricity, and then conquer the humans.

Hensell leaves the colony for a tour of the perimeter, and Bragen warns the interfering Doctor that he knows him to be an imposter. The Doctor thus realises it was Bragen who murdered the real Examiner. They get a note from the people who have Polly, telling them not to stop the Daleks.

In the laboratory, Lesterson watches uneasily as the three Daleks chant that they will use the power he has given them . . .

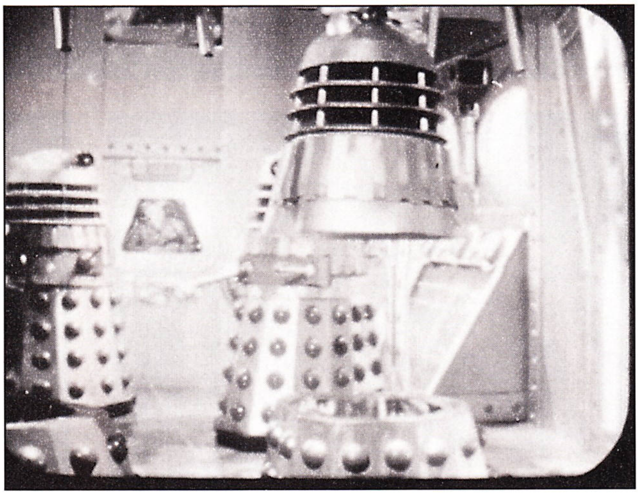
EPISODE FOUR (drn: 24′ 23″)

The Doctor and Ben find that Bragen is currently in charge of the colony when they report Polly's disappearance, and the Doctor ponders how the Daleks aim to gain mobility around the Vulcan colony. There are also now four Daleks on the move.

Lesterson begins to worry about the Daleks' demands for materials and power and wants to tell the Examiner everything, but Janley blackmails him into silence by revealing that Resno was actually killed when the Dalek attacked him earlier. The Doctor's revelation about the new Dalek fills Lesterson with horror at what he has done, and Janley and Valmar start laying a cable around the colony for the Daleks.

Decoding a message left for rebels on a noticeboard, the Doctor and Ben eavesdrop on a meeting at Rocket Room P where they see Valmar and Janley demonstrate the latest weapon to aid their cause: an armed Dalek, apparently controlled by a hand-held device. The rebel leader is Bragen, and the Dalek reveals the presence of Ben and the Doctor. Ben is taken away whilst the Doctor is imprisoned in a cell alongside Quinn. The two decide they must escape to warn Hensell.

Lesterson steals into the Dalek capsule and gazes with horror at the production line set up to create new casings and the mutated creatures inside. . .



The Dalek production line.

EPISODE FIVE (drn: 23′ 38″)

No longer fearing Janley's blackmail, Lesterson is determined to warn the Examiner about the Daleks. Even when he shuts down the power unit, the Daleks reveal that they can now create and store their own. The Daleks still appear to be obedient servants to everyone else, including Janley, Valmar and Kebble, when they hide in the laboratory with their hostage, Polly.

Lesterson tries to warn Bragen about the Daleks, but Janley claims the scientist is ill with overwork. The Daleks are now laying their cables all around the colony, claiming it is an emergency power supply.

The Doctor and Quinn manage to escape from their jail with the help of a glass of water. Hensell returns to the colony to find Bragen in charge and surrounded by guards now loyal to him. Bragen summons a Dalek and connects its gun arm, then orders it to kill Hensell.

Polly is left in the laboratory guarded by Kebble, and the Doctor and Quinn arrive to overpower the rebel and free her. They race to the Governor's terrace office too late to save Hensell, and Bragen reveals that he now has the colony under his martial law.

In the capsule, the new Dalek army chants "Daleks conquer and destroy . . . Daleks conquer and destroy . . ."

Daleks prepare to attack the colony.

EPISODE SIX (drn: 23′ 46″)

The Doctor, Quinn and Polly are being taken to the cells by Bragen's guards when the Daleks appear and order the humans away. The trio manage to overpower the guards and escape, and then find Ben who has been left prisoner in a room by Valmar.

Janley is pleased that the rebellion is succeeding, but horrified when Bragen reveals that he now plans to kill Valmar, Kebble and the rest of the rebels. In the corridors, the battle between the guards and rebels is at its height. Janley warns Valmar what Bragen plans for them, and the Daleks cunningly offer their services as weapons for the rebels. Once launched into the battle, the Daleks turn on all the humans. The Doctor rescues a fleeing Kebble, but the rebel is murdered by the Daleks.

The Doctor, Polly and Ben meet Lesterson, who is now totally unhinged, and return to the laboratory. The scientist realises that the new cabling of the power system was done by Valmar, and they will need his help to combat the Daleks. Valmar is with Quinn, mourning the death of Janley in the Daleks' ambush. The Doctor realises that a diversion is needed to work on the capsule, so he and Quinn persuade Bragen to use his guards to this end.

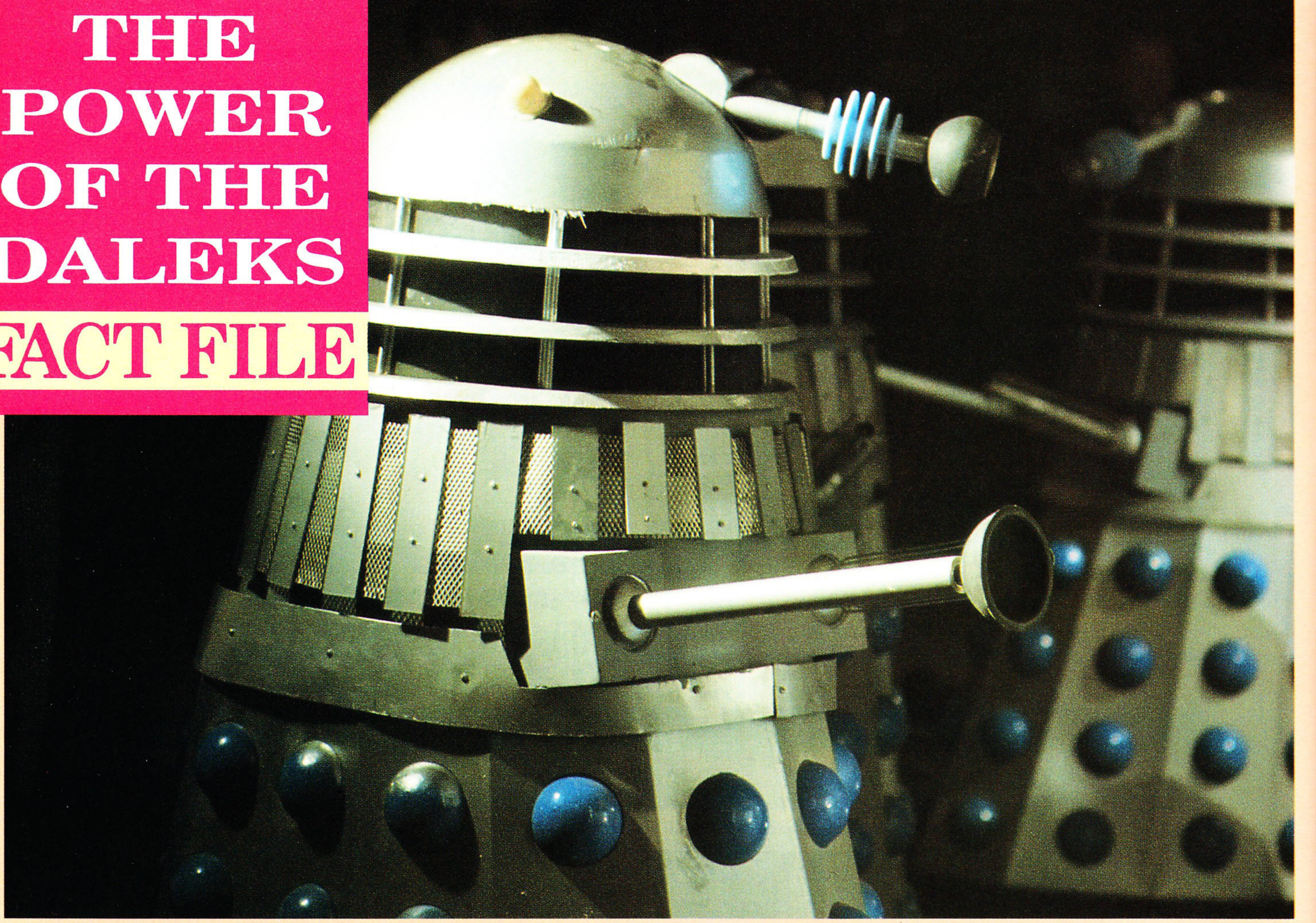
The Doctor has almost finished work on the power generator when the Daleks return. Lesterson distracts the Daleks but meets his doom, allowing the Doctor to make the final connection. The Daleks' power system is overloaded and the metal monsters explode. An enraged Valmar bursts in on Bragen and shoots the would-be governor.

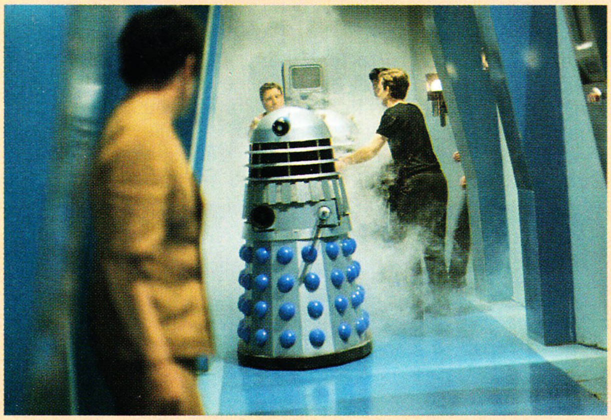
Quinn and Valmar set about getting the colony working again as the travellers return to the TARDIS. Polly and Ben are now convinced of the Doctor's identity as they pass the exploded remains of a Dalek by the TARDIS. As the ship fades and the Doctor's recorder notes linger in the air of Vulcan, the alien's eyestick lifts slowly upwards. . .

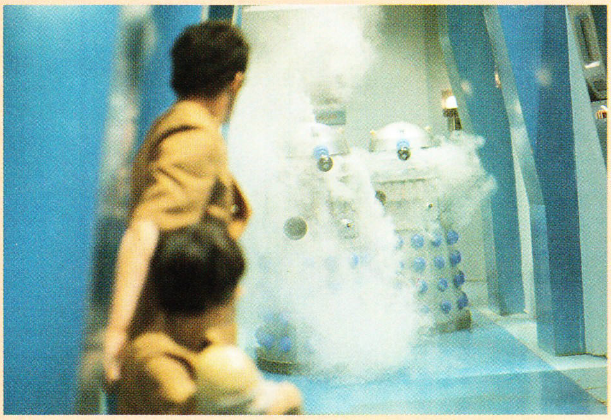
All photographs on this spread © John Cura. Images © BBC.

THE POWER OF THE DALEKS

FACT FILE





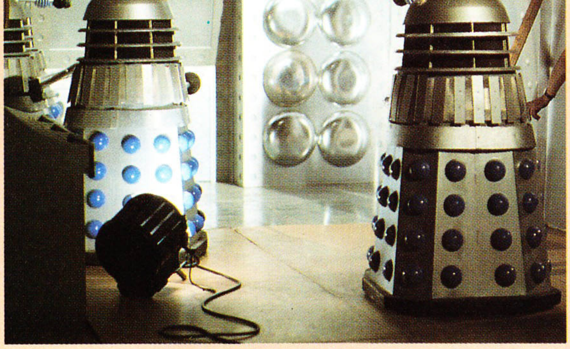


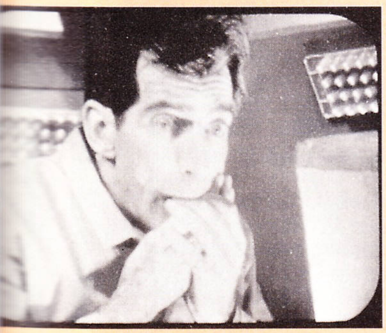
By August 6th 1966, the news had been broken to the press that William Hartnell would be leaving the rôle of the Doctor in *Doctor Who* part way through the next season of episodes. At the same time it had also been realised by producer Innes Lloyd and story editor Gerry Davis that with such a fantastic basis for a series, it should be possible to change the image of the lead character entirely, allowing a totally new, younger and rejuvenated Doctor.

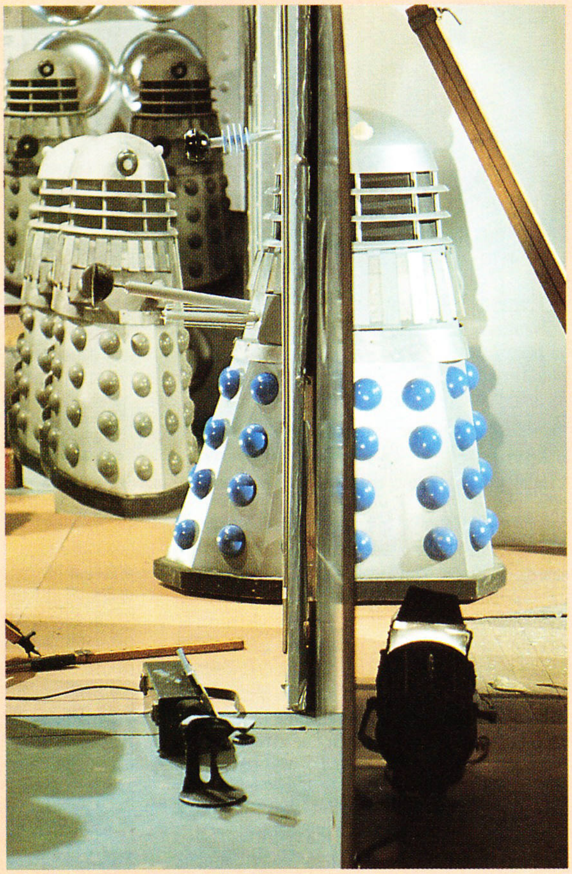
Character actor Patrick Troughton was in Ireland filming *The Viking Queen* with Don Murray and Nicola Pagett when he was invited to assume the lead rôle in *Doctor Who.* He was at first reluctant since the series had already been running for three years, and although he and his family had enjoyed watching the space adventures, he was unsure that a commitment to the show would be a secure one. Having decided in favour of experiencing time and space travel via police box, he made one further television appearance before adopting the part. This rôle was as General Mongerson, a guest character in Verity Lambert's fantasy adventure *Adam Adamant Lives!* This episode, *D for Destruction,* showed a bearded Troughton and was recorded on September 9th 1966, for transmission on October 13th.

Forty-six year old Troughton had an impressive array of film and television credits stretching back to 1947, and during the Fifties his face had seldom been off British television screens. Educated at Mill Hill, he had started acting at the Embassy School of Acting in London from where he won a scholarship to continue his studies and performances at Long Island in the USA. Returning to England at the outbreak of World War II, Troughton was almost killed when the neutral Belgian craft he was on was mined, but survived to join Tonbridge Rep in 1939. From 1940 to 1945 he served in the Royal Navy, and thereafter returned to repertory work starting in Amersham, then moving to Bristol's Old Vic and Nottingham's Mercury Theatre. He was one of television's earliest Robin Hoods for the BBC, and was then a semi-regular as the Prince Regent in *The Adventures of the Scarlet Pimpernel* from Towers of London in 1955. Various parts followed in *The Adventures of Robin Hood, Dial 999, Sword of Freedom, H.G. Wells' Invisible Man* and *Danger Man* before he became the villanous Gazio in the ABC/ATV co-production *Sir Francis Drake.* He had amassed hundreds of television credits including *Paul of Tarsus, Doctor Finlay's Casebook, The Old Curiosity Shop* and *The Saint* plus a variety of films such as *Jason and the Argonauts, The Curse of Frankenstein* and *The Gorgon.*

To give the new Doctor a baptism of fire and the chance of some good ratings, Innes Lloyd decided to bring the arch-enemies, the Daleks, back to the small screens after their summer in full colour on British cinema screens courtesy of Aaru's *Daleks Invasion Earth 2150 A.D.* However, since the summer of 1965, Terry Nation – their creator – had left freelance writing and gone to Associated British







Clockwise from top left: Daleks in their capsule; preparing the Dalek assembly line seen in Episode Four; Daleks prepare to take over the colony; preparation and aftermath for a scene in Episode Six where the Daleks attack the colonists. Centre: Lesterson (Robert James) looks on in horror at the Daleks' production line in Episode Four. All colour photographs © Topham Picture Source. TV Pic © John Cura, Image © BBC.

Elstree Studios as script supervisor on *The Baron,* a colour ITC film action series with guaranteed American sales. His work on the previous Dalek serial, the epic *The Daleks' Master Plan,* had been so haphazard and interrupted that his old colleague Dennis Spooner was called upon to complete several of the episodes, due to Nation's presence on *The Baron.* Also, the thirty episodes of *The Baron* would still be in production up to October 1966, making it impossible for Nation to launch the new Doctor in one of his serials.

Nation was contacted and did agree to allow the Daleks to be written into the series by another writer, in this case David Whitaker. Whitaker had been the show's story editor on the initial recording block, and the man who helped craft Nation's scripts into finished pieces of television. The two had also collaborated on the 1965 stage play *The Curse of the Daleks* and parts of the strip *The Daleks* running in the comic, *TV Century 21.* Whitaker also worked on the Aaru Daleks movie and adapted Nation's original storyline into a book for Frederick Muller. Nation briefly discussed some ideas with Whitaker as to how the Daleks could be used who then went on to write the scripts for the six part serial around July 1966.

Whitaker delivered the scripts to Gerry Davis, but then found himself unable to do further revisions because of other work, including his post as chairman of the Writer's Guild. Davis himself was busy helping on the narrative of *The Tenth Planet* since its writer, Kit Pedler, was new to television scripting. Also the second Troughton tale, *The Highlanders,* was about to lose its writer Elwyn Jones due to his commitments on the second season of *Softly, Softly.* To help refine the story, Davis brought in Dennis Spooner, who was 'between shows' at ITC where he had been assisting Nation on *The Baron.* He had created the format of a new show called *McGill* [latterly retitled *Man In A Suitcase*] for ITC with Richard Harris, but was not involved in the show any further when shooting began in August 1966. Instead he started to develop his own ITC fantasy adventure *The Champions* which was not due to start work at ABC Elstree until February 1967.

The scripts that Spooner was presented with – apparently entitled *The Destiny of Doctor Who* – had been written by Whitaker without any specific Doctor in mind, although he had known that William Hartnell would not be continuing as the lead. It was very close to the ideas discussed with Nation in that the Doctor was not central to the plot, and the action of the Daleks would have gone on regardless without him there. The new Doctor had no defined character that Spooner could write into the plot.

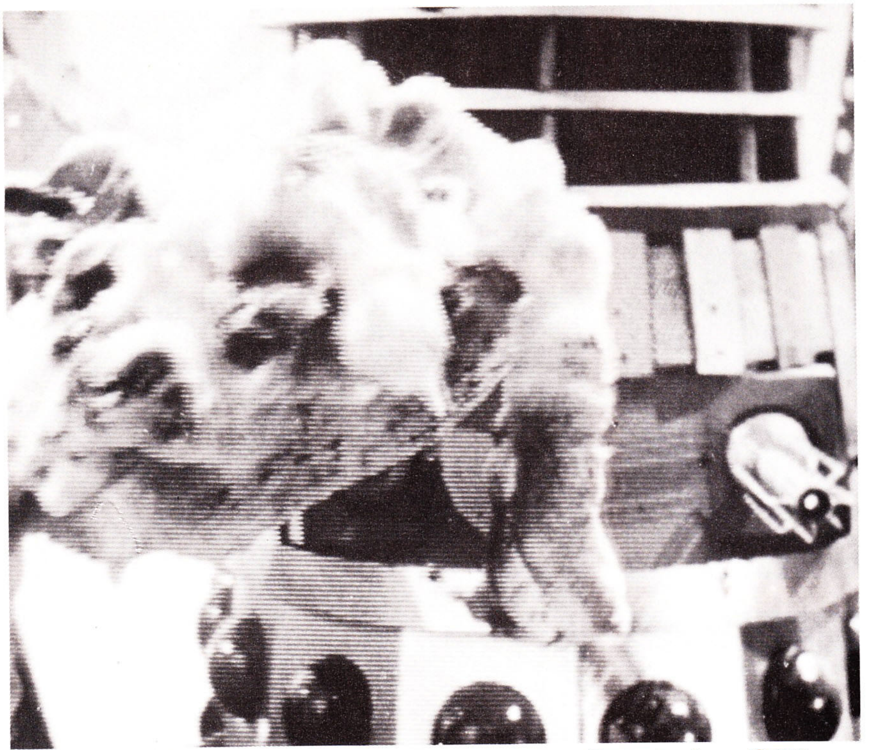
Various outrageous ideas were considered when casting about for an image for Troughton's Doctor. Should he be blacked up, or a pirate captain, or have the silhouette of the Victorian parliamentarian, Gladstone? The idea of a dark skin, turban and earrings appealed to the actor who was keen to preserve his anonymity and also his reputation, should the concept of regeneration fail to grab the television audience. Troughton became very confused by some of the contradictory ideas thrown up by the discussions, and sought the help of Gerry Davis to clarify the developments. In the end, Troughton donned a Victorian windjammer captain's costume to appear before Sydney Newman, the Head of Drama, and give the Doctor a tough new persona. Newman was unimpressed, and instead suggested that the actor could portray a 'cosmic hobo' – a term which has been used many times since to encapsulate the Chaplinesque figure of the early Troughton serials who became increasingly toned down as the years rolled on. Doubtless it was Troughton's delight at playing more comical parts and 'dressing up' which produced such an idea.

The character was fleshed out by Gerry Davis as work began on the new scripts, and indeed Davis found himself borrowing a lot of Troughton's own mannerisms for the time traveller's new image. He also wanted to inject elements of the character played by James Stewart in *Destry Rides Again,* a man who would give oblique answers to questions in the form of parables. Spooner was then able to meet with Troughton and discuss the way he wanted to play the Doctor, learning that the actor favoured the comic approach. Armed with the younger Doctor's new eccentricities, Spooner returned to insert these into the script, and at the same time trim down the loose writing of Whitaker since all the scripts were overlong. One lengthy sequence involving the TARDIS food machine – first seen in *The Daleks* – was deleted from Episode One. No date was given in the script to fix the action other than the future, but later BBC documentation was to define it, somewhat arbitrarily, as 2070 AD.

DIRECTING DALEKS

The director assigned to Serial EE was Christopher Barry, who had been associated with the show right back to the first Dalek serial three years earlier. At this point in his career, Barry was keen to go freelance and not work as a BBC staff director, and was wary of becoming too firmly associated with the show. He had also broken into adult drama with *Z Cars* and the BBC's attempt at soap opera, *The Newcomers.*

One cost saving measure for the expensive and futuristic serial was the use of stock music to back the action. Barry returned to the first Dalek serial for this and arranged to use elements of the musique concrete score he had hired Tristram Cary to compose – as he had on *The Rescue* and as Michael Imision had on *The Ark.* An oversight meant that Cary was not credited on the closing roller caption for the first two episodes, and appropriate continuity announcements had to be made over these to amend the situation. About fifty-two minutes of Cary's electronic music was used ▶



A Dalek places a fellow creature into its casing in Episode Four. Photo © John Cura Image © BBC.

throughout the serial, the only specially produced melodies coming from Patrick Troughton on the recorder – Episode One had 55″ of random music, Episodes Two and Six had 35″ and 16″ of *Mr Sludge the Snail* by Jenyth Worseley with Episode Three boasting 40″ of *Can You Sew Cushions?*

Casting the first serial of the new epoch, Chris Barry hired Bernard Archard to play the villainous Bragen. Archard was an established character actor in both film and television, notable for his starring rôle as Colonel Pinto in the BBC's early espionage drama *Spycatcher*. Nicholas Hawtrey played Quinn, and had encountered the Daleks little under a year earlier whilst playing Captain Redway in *The Curse of the Daleks* at Wyndham's Theatre. Edward Kelsey who appeared as Resno had previously been a slave buyer in *The Romans: The Slave Traders* with Barry. As for the Daleks themselves, Gerald Taylor, Kevin Manser and Robert Jewell were all original inhabitants of the alien casings, having been joined by John Scott Martin for *The Chase* in 1965. The electronic tones were now delivered by Peter Hawkins alone, his partner David Graham having moved on to other acting and vocal work.

Pre-filming for *The Power of the Daleks* began at Ealing in late September 1966 and included all the silent model inserts needed for the serial. Most notable of these was the Dalek production line sequence from Episode Four where toy push-along Daleks (manufactured by Herts Plastic Moulders in 1965) were used on a twelve-foot conveyor belt, along with actor Robert James as Lesterson for live inserts in Episodes Four and Five. The four full size Dalek casings that appeared in the serial came from stock and had been built originally in 1963 and 1964, undergoing various modifications. They were repainted in their silver and blue livery from the earlier stories, although a darker shade of blue was used. However, the eye stalk and weapon arm were both redesigned on the bodies. The eye stalk was modified so that it was no longer illuminated, although one Dalek still had an electrically operated contracting iris. The gun sticks were simplified, omitting the perspex octagons that supported the wires around the main barrel.

Derek Dodd's design team also provided the actual Dalek mutations placed in the newly cast casings, a lump of green latex with tentacles. The top of a Dalek casing was then lowered on to the base, this being a light-weight prop without either arm. The embryos were scooped up by one Dalek given a modified arm to replace the suction cup with a sieve-type affair. The completed Daleks emerged from the conveyor belt exit, and the four casings were used in sequence to make the number of Daleks appear even greater.

Photo © John Cura Image ©BBC.

The other filmed sequences were for Episode Six to show the destruction of the Daleks in clouds of smoke when their power system overloaded. Some of these were lightweight props built by the design team, whereas others were the four occupied casings fitted with pyrotechnics. John Scott Martin and Kevin Manser were to collide in two casings and were rigged with oxygen masks enabling them to breath when smoke canisters were triggered. One detonation went wrong and a stray spark melted the back of Manser's nylon shirt. Daleks crashed into one another, against instrument banks, were filmed exploding from above, spinning crazily and emitting smoke, crashing into pillars on the conveyor line and blasted from the conveyor doorway. The model stage of the conveyor was also destroyed. For the filming days, press photographers from *The Observer* were present to take colour shots of the Daleks in action. When a shot of Robert Jewell and John Scott Martin sitting in their topless Dalek casings during rehearsals was printed, the BBC were most dismayed. Until then, the myth had been maintained that the Daleks could well be remote controlled, this being the rôle of those credited on the shows as 'Dalek Operators'.

Inside the capsule, Dodd had the sets constructed using metallic plate covers from a catering firm as Dalek instruments, along with other equipment hired from a firm called Trading Post run by Bill King. Interior doors were pivotted at the lower corner and built of heavy blockboard, their fan operation and shape emphasising the size of the Daleks as with the doors in the early Dalek serials. For the capsule exterior in the videotape studio, corrugated PVC sheets were spray painted to give the required effect.

Patrick Troughton was made extremely welcome to the show by all concerned, particularly his co-stars Anneke Wills and Michael Craze who had joined the series the previous May. They spent a lot of time together off-set getting to know each other and drinking in pubs in Fulham, where the two young artistes lived.

Troughton's first work on *Doctor Who* studio consisted of taping the regeneration sequence for the climax of *The Tenth Planet* episode four at Riverside Studios on Saturday 8th October, 1966. *The Tenth Planet* was the first serial to be recorded in the fourth block, although with *The Smugglers* held over from the summer it would be the second to be transmitted in the fourth season. It was the first time that Troughton and Hartnell had worked together, although they knew and admired each others careers and both worked on the 1948 movie *Escape*. For the final scene, Hartnell and Troughton lay on the floor of the TARDIS set wearing identical opera capes and scarves . . . and the electronic wizardry of television blazed the old man's features to a whiteout before revealing the darker and more youthful face that was to take over the series. Hartnell was very sad to leave, but his health had deteriorated to the point where it was no longer practical for him to remain with the show for five years, as he had originally hoped.

After completing *The Tenth Planet* there was then a Saturday without recording before *The Power of the Daleks* began videotaping. Recording took place on six consecutive Saturdays at Studio One of the BBC's Riverside Studios. After camera rehearsals from 10.30am to 7.00pm, the twenty-five minute episodes were taped between 8.30pm and 9.45pm.

ENTER THE COSMIC HOBO . . .

Episode One was recorded on Saturday 22nd October, 1966, just two weeks before transmission. BBC photographers were on hand to take publicity shots, as were staff from *Radio Times* and several other media publications. General BBC publicity stills for the new Doctor were not taken until January 1967 during recording for *The Underwater Menace*. On Troughton's first full recording day, Anneke Wills sprung a joke on the rest of the crew at rehearsals. She had arranged for three T-shirts to be specially printed, and when she, Troughton and Michael Craze emerged from the TARDIS prop their chests all bore the legend "Come back Bill Hartnell – All is forgiven".

The look of the 'cosmic hobo' also demanded considerable attention. Initially, Troughton was offered a large scruffy wig, which made him look like a dark haired version of Harpo Marx. This was soon abandoned when Wills and Craze saw it for the first time, and just found it too ridiculous for words. The costume that the Doctor was to adopt in his new body was arrived at by incoming costume designer Sandra Reid, who had taken over from Daphne Dare on the show with *The Tenth Planet*.

The opening shots of the episode behind the title caption slides were not footage from the climax of the previous instalment. The first image was a slide caption of William Hartnell lying on the floor in a dark wig. This was then flared white and bled to the live recording of Troughton in the same position. Hartnell's face also appeared briefly when a photocaption was superimposed on the mirror that Troughton's Doctor stared into on board the

TARDIS – included to remind viewers that this was still the character they knew. As the new Doctor recovered his strength, special lenses showed multiple and rotating images of Polly and Ben to show the viewer the disorientating effects of the bodily renewal.

Shedding his cloak, the Doctor revealed that his clothes had also undergone a metamorphosis with Troughton already clad in his new costume – except for the black jacket which he found in a storage trunk. The garb consisted of a loose blue short-sleeved shirt, a small dark bow-tie with white spots held in place by a pin, and a pair of loose and baggy trousers with a loud brown check held up by a thick brown leather belt and a pair of wide red braces emblazoned with the golden shapes of diamonds, clubs, crescents and flowers. The final touch was the dark stove-pipe hat, which was to vanish after *The Underwater Menace* Episode 1 when a colleague of Troughton's complained to him about it in the BBC Club. The ring with strange powers worn by Hartnell slipped from the new Doctor's finger to the floor.

Other points of continuity in Troughton's first story were crafted into the script to reassure viewers – if not Polly and Ben – that this younger man was indeed the Doctor. In his new jacket he found an ornamental dagger from his adventures in the Crusades, plus the piece of metal he associated with the Daleks. Later in Episode Two, he was also to mention his friendship with Marco Polo in China. Two new items were introduced for the Doctor here as he also located his striped recorder – which Troughton could just about play – and his 500 Year Diary in his storage chest.

To maintain direct continuity to *The Tenth Planet,* Polly retained her red costume and Ben his beige pullover and black trousers for the first part of the episode. At a recording break mid-way through the evening, Craze and Wills then changed into the blue versions of the tunics worn by the Vulcan colonists.

The mercury swamps of Vulcan were constructed at Riverside Studio One for the first and last instalments. This area consisted of silver rocks with small pools between them, plus one working geyser activated by a steam jet. Low lying smoke from dry ice also blew across the set. The TARDIS control room set constructed for Episode One was smaller than previously, with two real walls and two photographic blow ups.

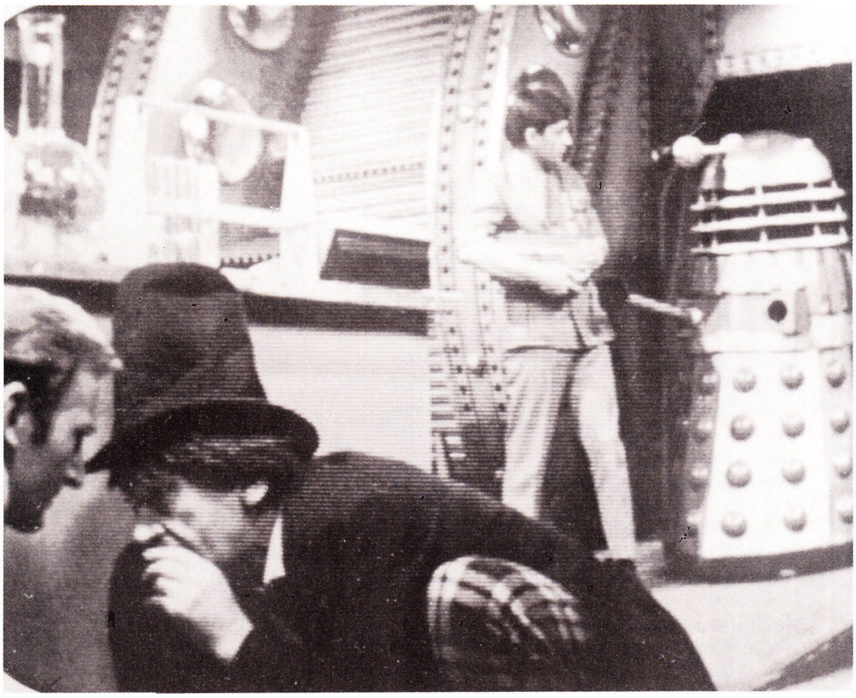
Derek Dodd's design team also made great use of painted backdrops in the Vulcan colony. A large window across the rear of Lesterson's laboratory gave a view across gantries of the settlement, and landscape paintings appeared outside the circular windows such as the rest room allocated to the Doctor and his companions and the colony corridors. When lit in diffrent ways, these could indicate varying times of day on Vulcan. The colony was generally depicted as small and cramped which added to the feeling of being ensnared by the Daleks in the later episodes.

The large prop of the Daleks' capsule in Lesterson's laboratory was built with a false hinged frontage. Thus, for scenes set in the forward compartments of the capsule, the outer doorway could be swung away. Recording breaks were scheduled accordingly where such scenery changes were called for by the script. Two empty Dalek casings were revealed at the end of the episode, both covered in cobwebs, and the latex Dalek creature appeared very briefly. This first segment overran its time limit slightly to 25 minutes 43 seconds.

Episode Two was taped on Saturday 29th October, and again saw the use of a circular mask on the camera and an inlay shot to show Resno and later the Doctor as seen from the revived Dalek's point of view. The extermination of Resno was also accomplished by the usual over-exposure technique which made the videotape image appear negative. The episode also saw the introduction of the communications room, which made use of the radar screen from Snowcap Base's tracking room in *The Tenth Planet.* The episode featured three Daleks, only one of which was occupied and which had its gun arm removed for the final scene of the instalment. Peter Hawkins, one of the original Dalek voice artiste again took up his position at the ring modulator to deliver the creature's dialogue to close the episode, with Gerald Taylor activating the casing.

Radio Times were quick to promote the new serial, but for some reason not the new Doctor. A brief mention was made of Troughton's arrival in the article *The Daleks Are Back,* but the black and white cover of the 5th-11th November, 1966 issue depicted the three Daleks in their capsule with the caption *Daleks Are Back On BBC-1.* An interview with Troughton was finally to appear six weeks later to promote Episode 1 of *The Highlanders.*

Episode Three was recorded on Bonfire night, a few hours after Patrick Troughton's first full episode as the Doctor was screened on BBC1. The inlay effect for the Dalek's point-of-view was again used to show the Doctor challenging the creature in the first scene. Three Daleks were used and all occupied on this occasion, with the other two having their weaponry removed before the final scene was taped.



The Doctor and Quinn prepare to rescue Polly in Episode Five. Photo ©John Cura Image ©BBC.

HOLIDAY BREAKS

Saturday 12th November saw the taping of Episode Four, and over the previous week Anneke Wills was given a one week holiday as the character of Polly was omitted from the segment. Hensell's terraced office saw the addition of communications set to link Bragen with the colony governor at the permieter stations. This miniature monitor fed input to another camera of Peter Bathurst against a painted backdrop.

The start of the following week deprived the cast of Troughton, Wills and Craze of rehearsing for a couple of days whilst filming at Frensham Ponds took place for the subsequent tale, *The Highlanders.* The rest of the week for Michael Craze was then spent continuing filming at Ealing Film Studios with incoming companion Frazer Hines since he was not required in rehearsals or for the videotaping of Episode Five on Saturday 19th November. Again, the inlay technique was used to show a terrified Lesterson ordering a Dalek off the Governor's terrace, and the extermination effect was used for both the death of Hensell and the Dalek's attempt to blat out through the laboratory door. A recording break and tape edit was scheduled for the scene where Bragen inserted the gun arm into his obeying Dalek. All four Daleks were used along with about ten photographic blow-ups mounted on hardboard for the cliff-hanger, over which Peter Hawkins' voice was echoed and overlayed several times.

Saturday 26th November saw the three regulars reunited again at Riverside to tape Episode Six which made great use of both the Daleks' extermination effect for the battle scenes, and the inlay keyboard gave Skaroian images of Valmar and Janley prior to and during the massacre. For this recording, Kevin Manser was not available, and his place in a Dalek casing was taken by Nicholas Evans, who had previously filled this capacity on *The Dalek Invasion of Earth.* The final Dalek to be seen standing beside the TARDIS had a melted visual effects dome and midrift sitting atop a standard Dalek base, with a steam jet secreted inside it. As the TARDIS vanished courtesy of rollback-and-mix, the Dalek's eye stalk rose slowly upwards whilst the notes of the Doctor's recorder hung in the air during the craft's dematerialisation.

Although Episodes One to Five had been transmitted from the 405 line videotapes onto which they were recorded at Riverside, Episode Six underwent additional post-editing and was shown from a 35mm film recording taken from the original taped material.

Opposite the new-look *Doctor Who,* ATV London and Southern continued to transmit *Professional Wrestling,* whilst ABC in the North and Midlands dropped Hughie Green's *Opportunity Knocks!* after three episodes and brought forward *Batman* to run directly opposite *The Power of the Daleks.* The viewing figures were generally an improvement on those for *The Tenth Planet,* which in turn had seen a vast increase since *The Smugglers,* but the Audience Appreciation Index was still lower than the wonderful ratings scored by the first two seasons of the show. However, these were to rise and the 43% figure for Troughton's debut episode was to be the lowest compared with all his other episodes. Indeed, no episode has since had a lower rating.

One of the viewers of the serial was William Hartnell, intrigued to see how the man he had so much approved of to be his successor would carry the series. Generally he was very pleased with the new version of his character. However, as the new serials continued, Hartnell found it increasingly upsetting to watch a series which he had been forced out of due to deteriorating health. His plans to return to film and stage work never came to fruition. On television, Terence Dudley cast him in the *Cause of Death* episode of *Softly, Softly* shown on January 4th 1968. Then his final acting job was to return as the Doctor in some short film sequences made during November 1972 for *The Three Doctors*. Multiple sclerosis took an increasing grip and he suffered a series of strokes. Admitted to Linton Hospital, Maidstone in December 1974, he died there on April 23rd 1975 at the age of 67.

The Power of the Daleks was marketted abroad and was purchased by ABC Australia in June 1967 where it was rated 'G' for General viewing, starting transmission the following month. New Zealand ran the serial on varying dates from August 1969.

At the time of writing, *The Power of the Daleks* is one of the few television serials not to have been novelised by Target books, since both this and other Dalek serials require clearance from Terry Nation and his agent Roger Hancock. Nation was never entirely happy with David Whitaker's two serials, feeling that no other writer ever understood or wrote for the Daleks as well as he, their creator. Terrance Dicks was approached by Target to novelise this story and *The Evil of the Daleks* in 1979, but this came to nothing, as did another attempt by John Peel in 1990. It has also been revealed that David Whitaker himself produced twenty pages of novelisation for such a book shortly before his death. The serial is currently not represented in the BBC Archives by anything further than one short clip. Both the *Blue Peter* edition of 27th November, 1967 and the *I Don't Like My Monsters to Have Oedipus Complexes* edition of *Whicker's World* shown on 27th January 1968 includes a twenty-one second sequence from the very end of Episode Five with the Daleks chanting their battle cry. In the archives of ABC in Australia, a documentary called *C For Computer* also contains approximately 5 seconds of the Daleks production line sequence from Episode Four.

Luckily, a wealth of visual material from the show still remains in the form of about four hundred black and white photographs taken from a television monitor by the late John Cura, whose London company 'Tele-Snaps' specialised in providing images of television shows for people involved in their production. A set was held by Christopher Barry as a record of his programme in the days before home video. A semi-professional photonovel of the serial using the script and these off-air stills was released in May 1988 by the fanzine *Doctor Who Bulletin* as a wrap-around to their Issue 54, and this was reprinted during 1990 with a selection of the colour photographs taken on set and held by the Topham Picture Source. The publication is still available.

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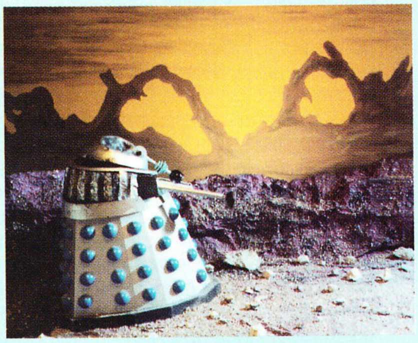


Dead - or still deadly? Photo © Julian Vince.

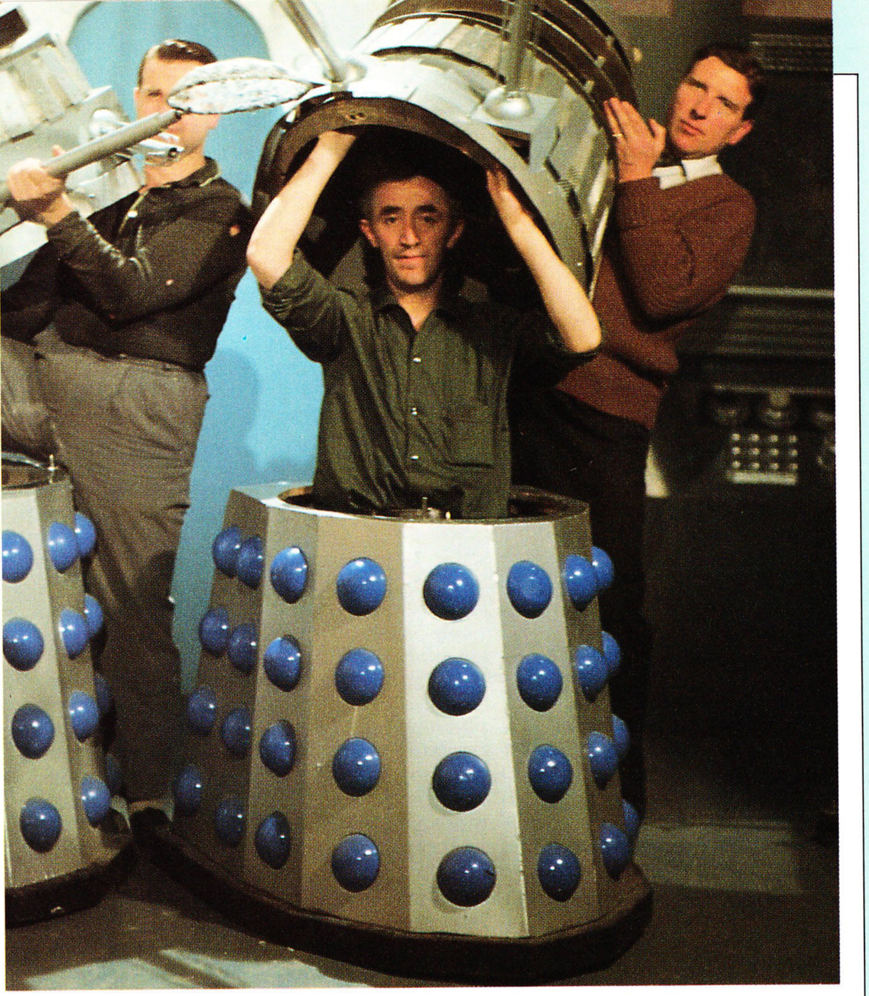


Photo ©Topham Picture Source.

THE POWER OF THE DALEKS
SERIAL EE
CAST

Patrick Troughton (*Dr Who*) with Bernard Archard (*Bragen*), Robert James (*Lesterson*) and Anneke Wills (*Polly*) [1-3/5-6], Michael Craze (*Ben*) [1-4/6] with Martin King (*The Examiner*) [1], Nicholas Hawtrey (*Quinn*), Pamela Ann Davy (*Janley*), Peter Bathurst (*Hensell*) [1-5], Edward Kelsey (*Resno*) [2], Gerald Taylor (*Dalek*) [2-6], Peter Hawkins (*Daleks' Voices*) [2-6], Richard Kane (*Valmar*) [3-6]; Kevin Manser [3-5], Robert Jewell [3-6] (*Daleks*); Peter Forbes-Robertson (*Guard*) [4-6], Steven Scott (*Kebble*) [4-6], John Scott Martin (*Dalek*) [4-6]; Robert Russell [5-6], Robert Luckham [5] (*Guards*).

EXTRAS

Tony Lammar, Bernard Forrest, Tony Leary, Victor Munt (*Guards*); Philip Ryan (*Radio Engineer/Male Rebel*), Tony Rohr (*Man/Male Rebel*), Jenny Robbins (*Woman/Female Rebel*), Nicholas Evans (*Dalek*); Nigel Parry Jones, David James, Dave Carter (*Male Rebels*); Judith Pollard, Jenny Lautrec, Nadia Baker (*Female Rebels*).

CREDITS

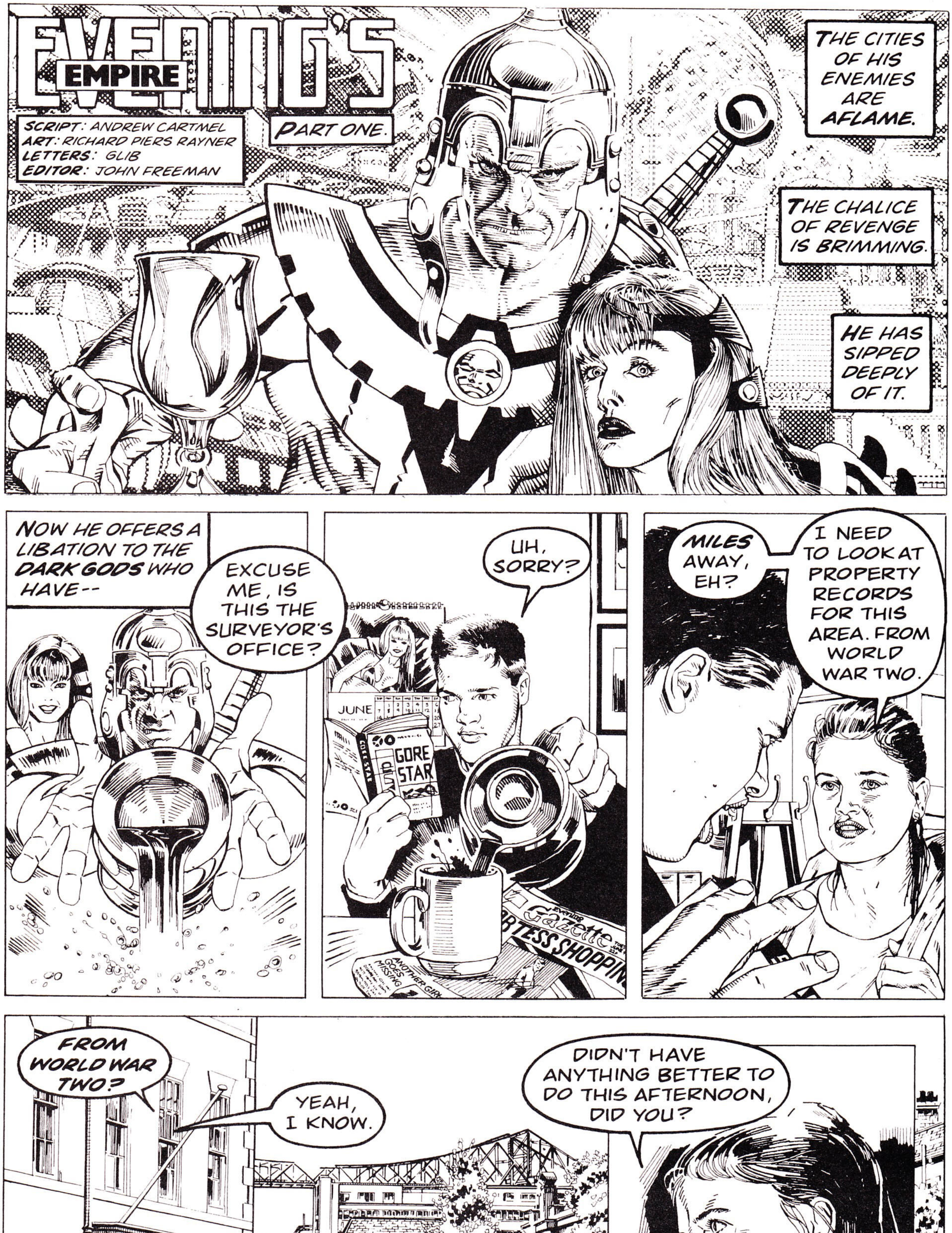
Written by David Whitaker [Uncredited rewrites by Dennis Spooner]. Title music by Ron Grainer and the BBC Radiophonic Workshop. Incidental music by Tristram Cary. Dalek Creator: Terry Nation. Story Editor: Gerry Davis. Designer: Derek Dodd. Producer: Innes Lloyd. Directed by Christopher Barry.

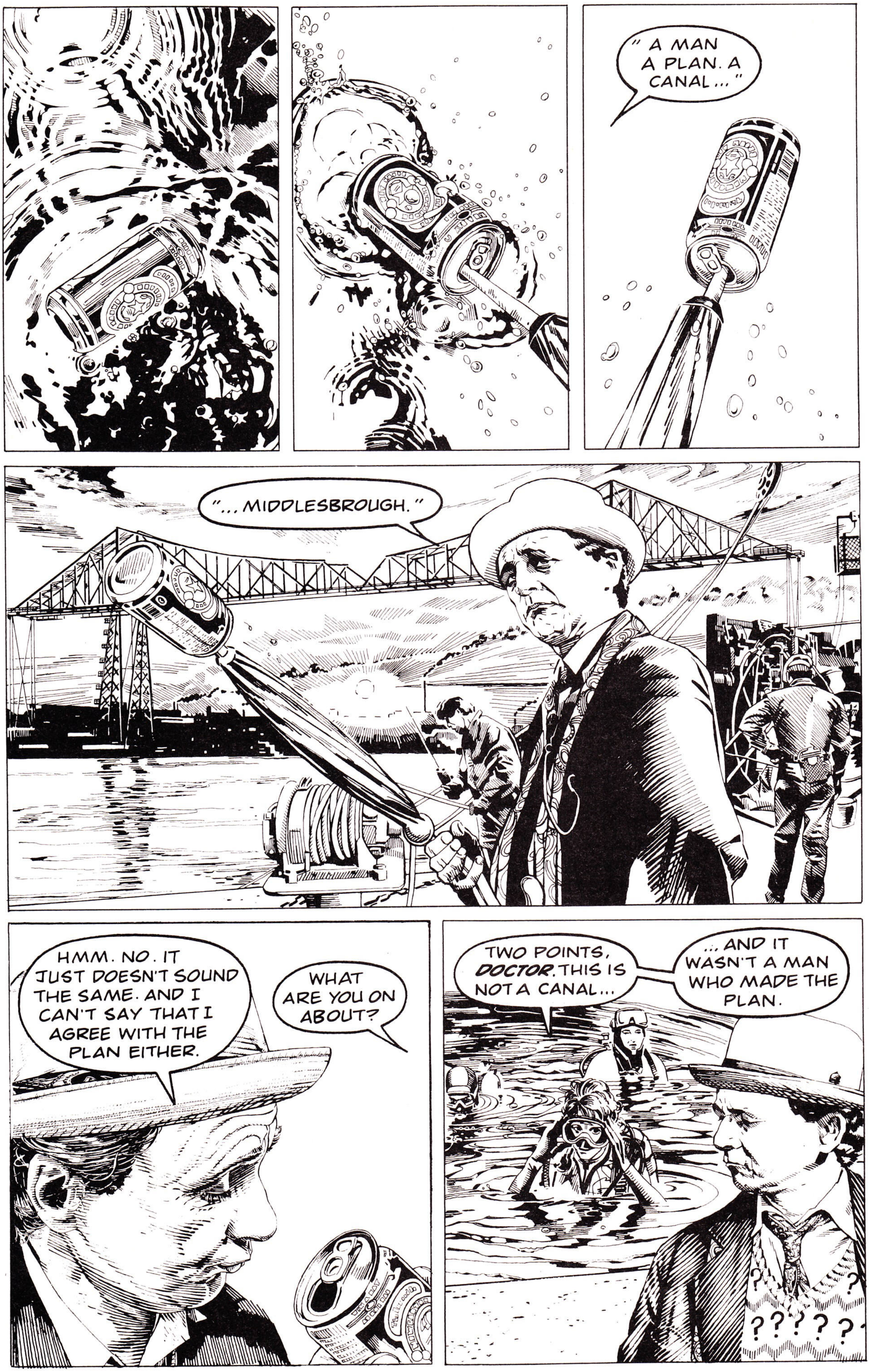
BROADCAST DETAILS

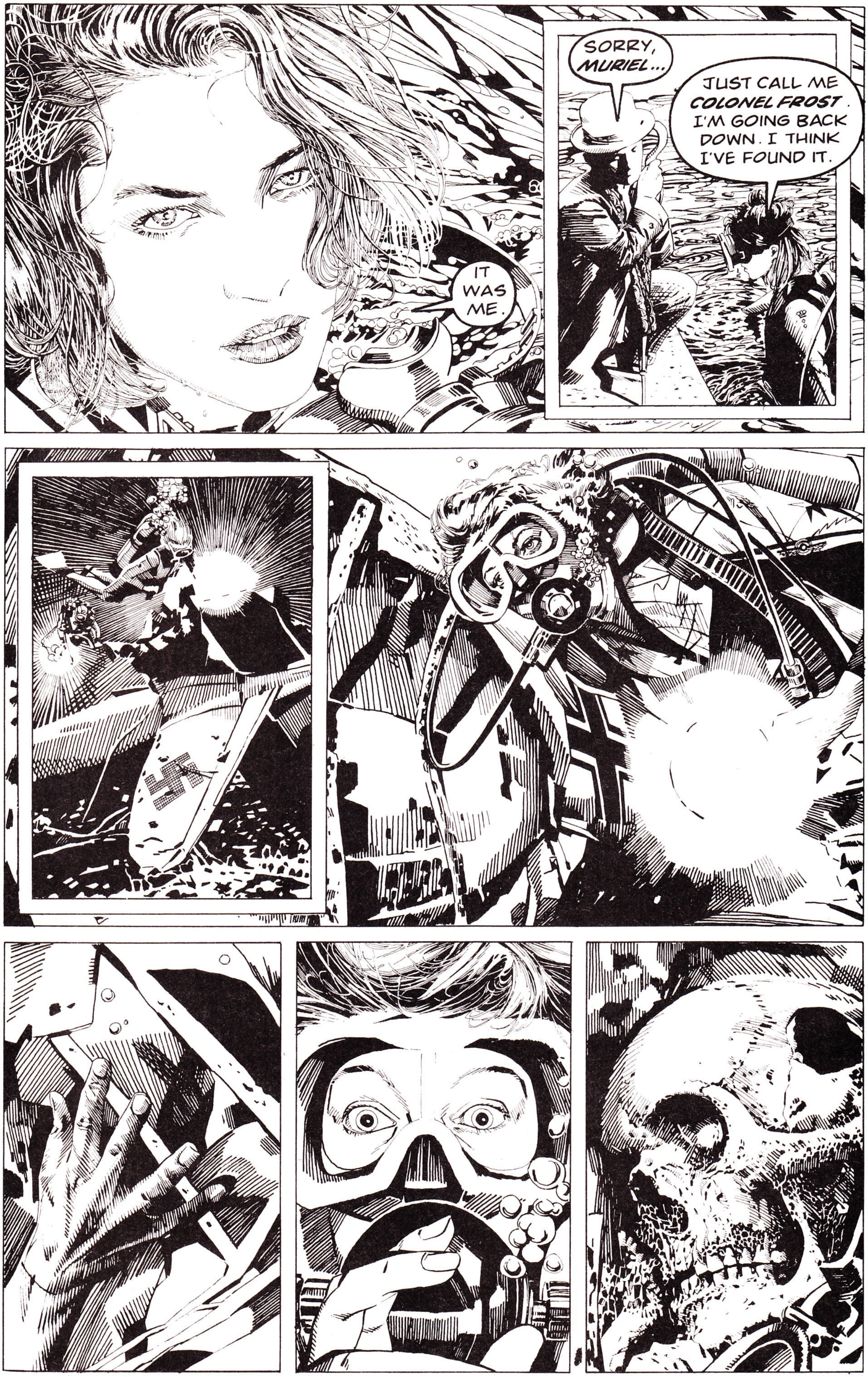
Episode One	5th November, 1966	5.50pm-6.15pm
Episode Two	12th November, 1966	5.50pm-6.15pm
Episode Three	19th November, 1966	5.50pm-6.15pm
Episode Four	26th November, 1966	5.50pm-6.15pm
Episode Five	3rd December, 1966	5.50pm-6.15pm
Episode Six	10th December, 1966	5.50pm-6.15pm

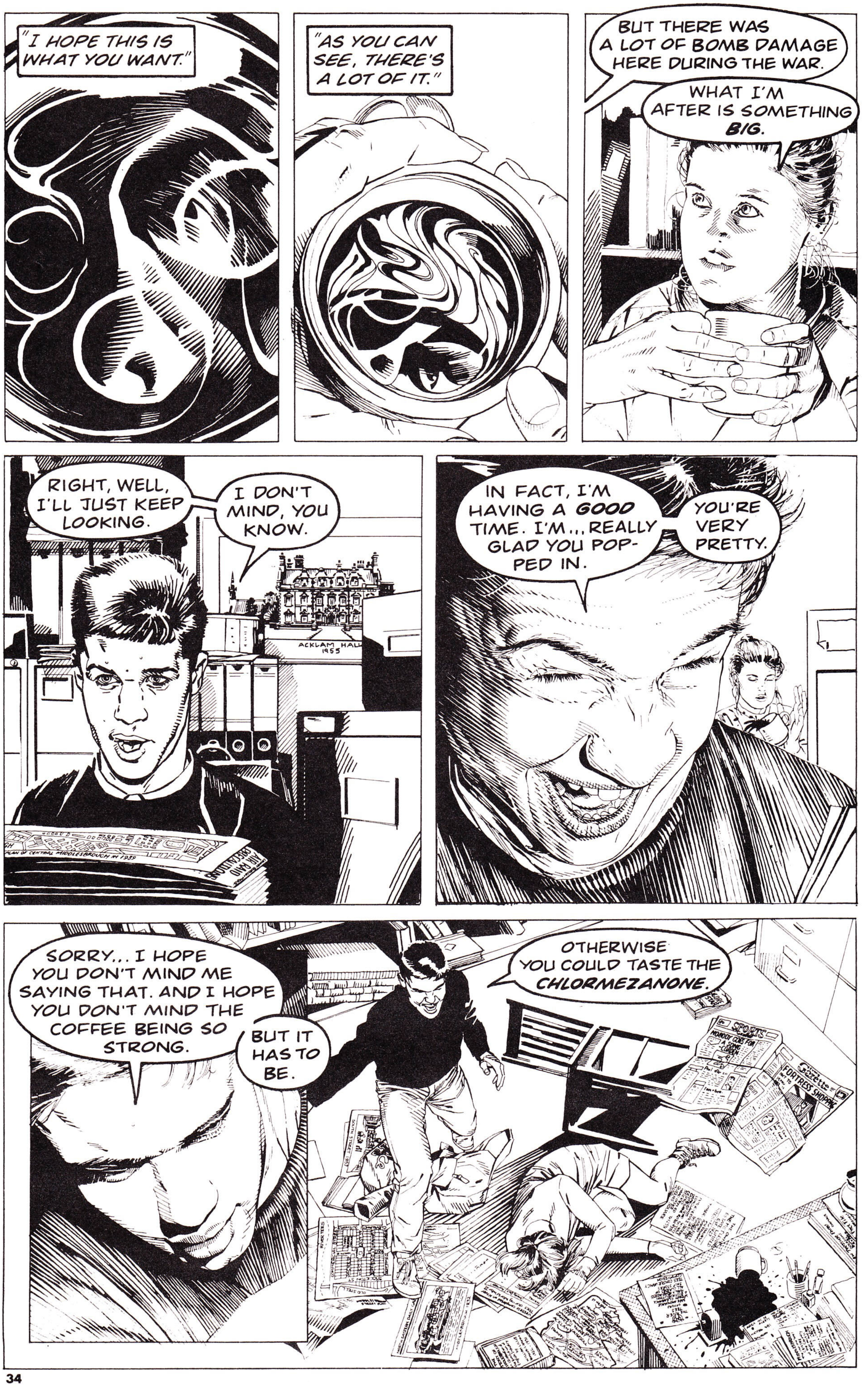
Viewing Figures:
Episode One: 7.9M (44th), Episode Two: 7.8M (50th), Episode Three: 7.5M (52nd), Episode Four: 7.8M (50th), Episode Five: 8.0M (48th), Episode Six: 7.8M (37th).

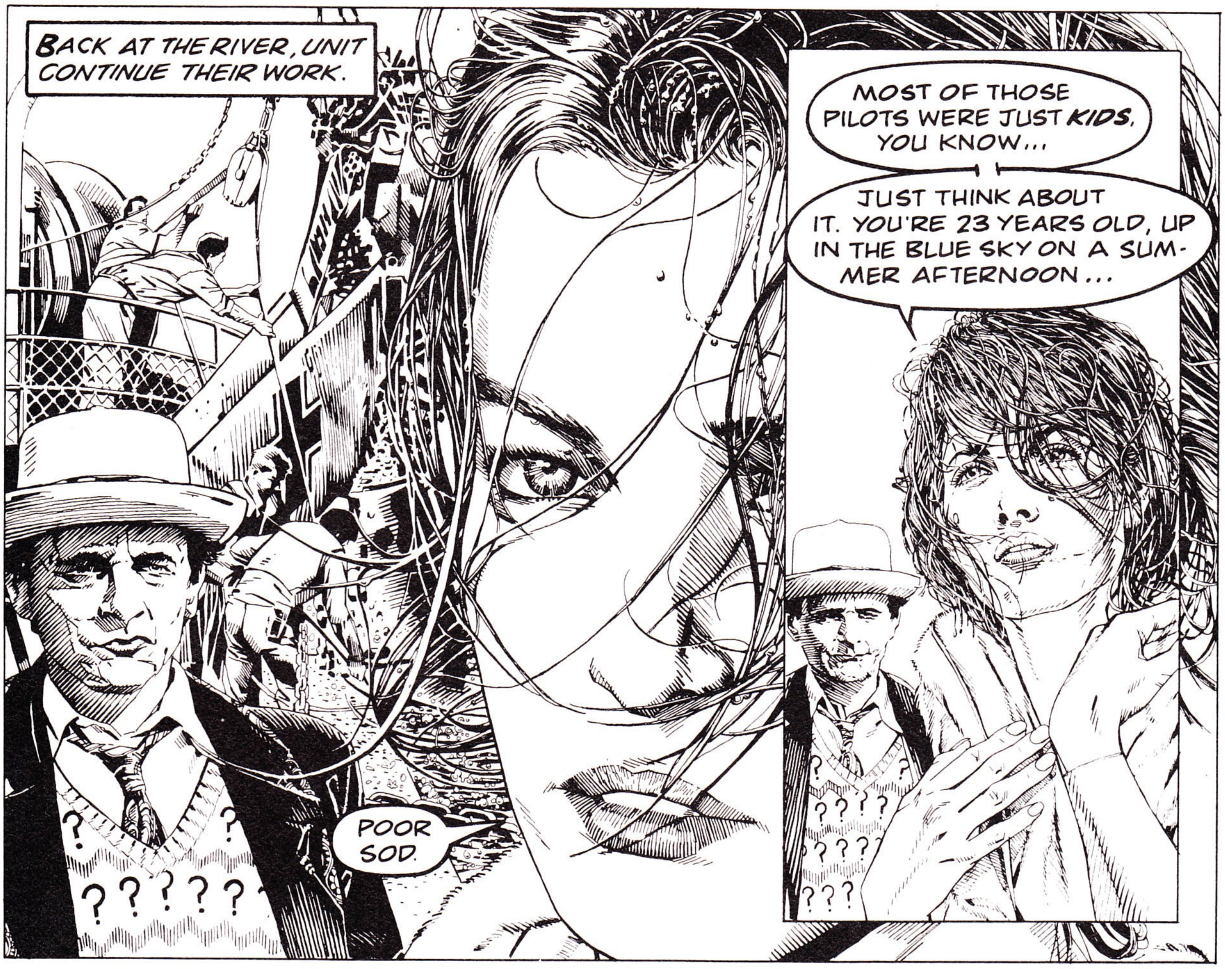
Audience Appreciation:
Episode One: 43%, Episode Two: 45%, Episode Three: 44%, Episode Four: 47%, Episode Five: 48%, Episode Six: 47%.

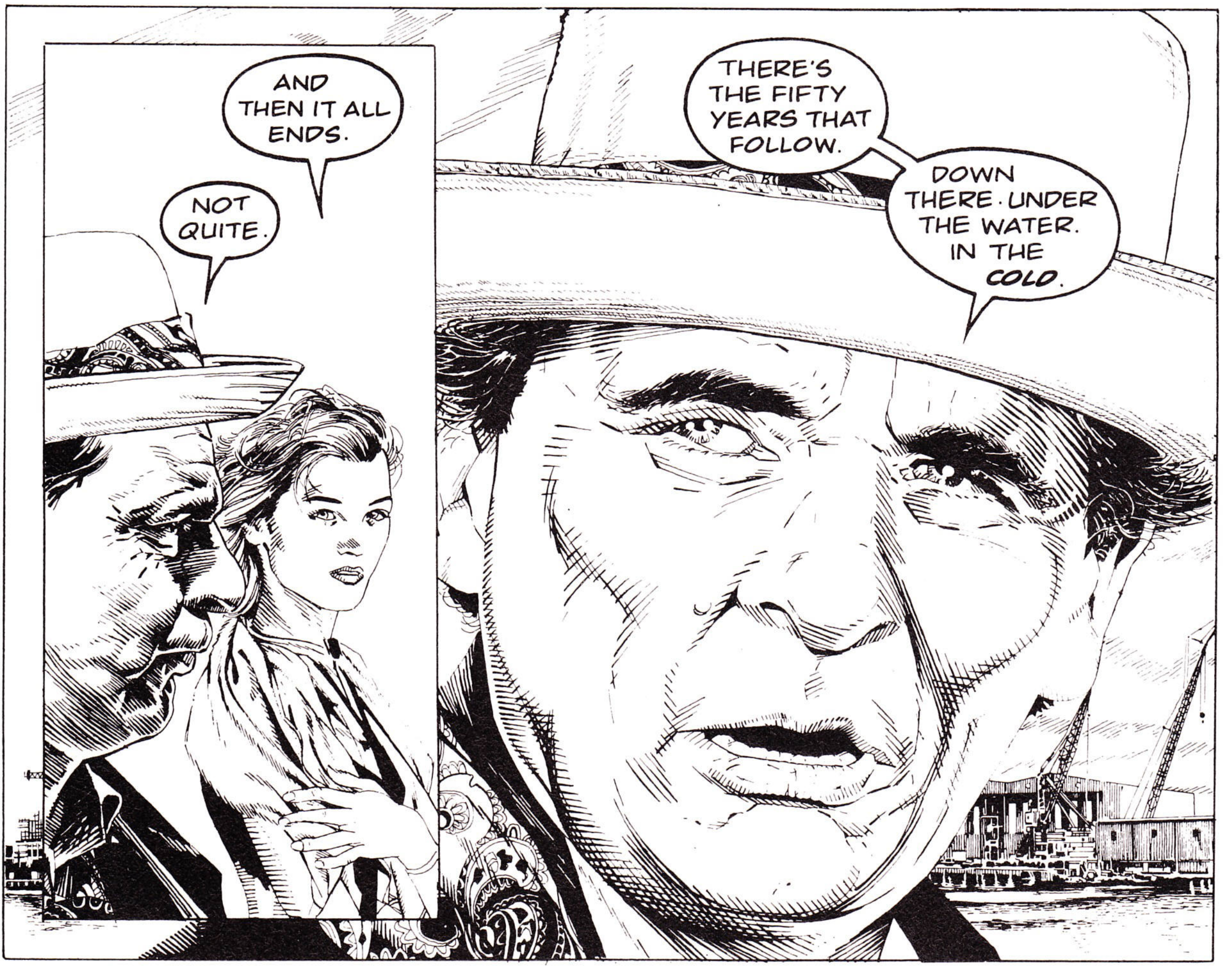

EVENING'S EMPIRE
SCRIPT: ANDREW CARTMEL
ART: RICHARD PIERS RAYNER
LETTERS: GLIB
EDITOR: JOHN FREEMAN
PART ONE.
THE CITIES OF HIS ENEMIES ARE AFLAME.
THE CHALICE OF REVENGE IS BRIMMING.
HE HAS SIPPED DEEPLY OF IT.
NOW HE OFFERS A LIBATION TO THE DARK GODS WHO HAVE--
EXCUSE ME, IS THIS THE SURVEYOR'S OFFICE?
UH, SORRY?
JUNE
GORE STAR
Evening Gazette
ANOTHER GIRL GOES MISSING
MILES AWAY, EH?
I NEED TO LOOK AT PROPERTY RECORDS FOR THIS AREA. FROM WORLD WAR TWO.
FROM WORLD WAR TWO?
YEAH, I KNOW.
DIDN'T HAVE ANYTHING BETTER TO DO THIS AFTERNOON, DID YOU?
PRIVATE PARKING
BURROUGHS CHARTERED SURVEYOR

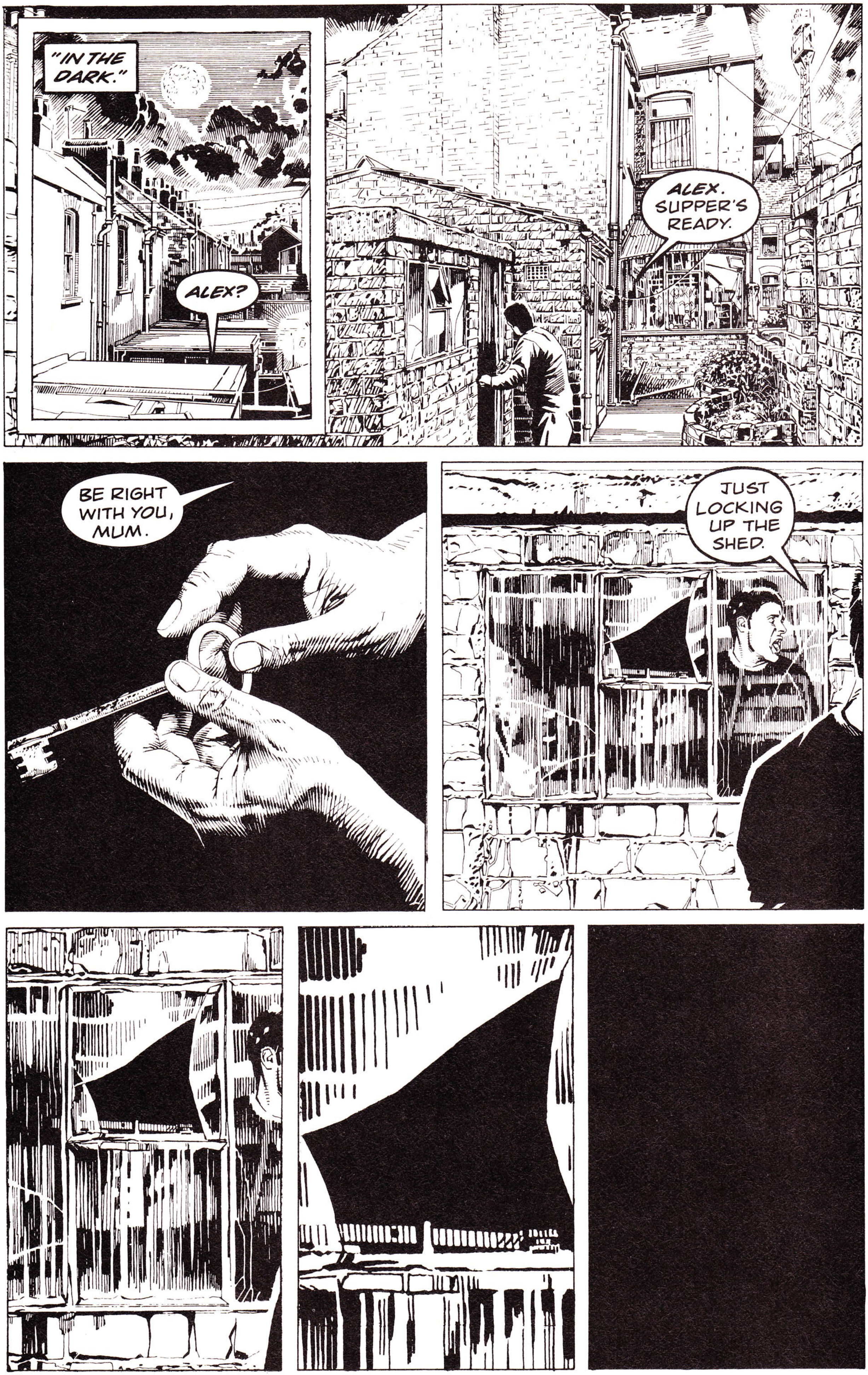

" A MAN A PLAN. A CANAL ... "
"... MIDDLESBROUGH."
HMM. NO. IT JUST DOESN'T SOUND THE SAME. AND I CAN'T SAY THAT I AGREE WITH THE PLAN EITHER.
WHAT ARE YOU ON ABOUT?
TWO POINTS, DOCTOR. THIS IS NOT A CANAL...
... AND IT WASN'T A MAN WHO MADE THE PLAN.
?????

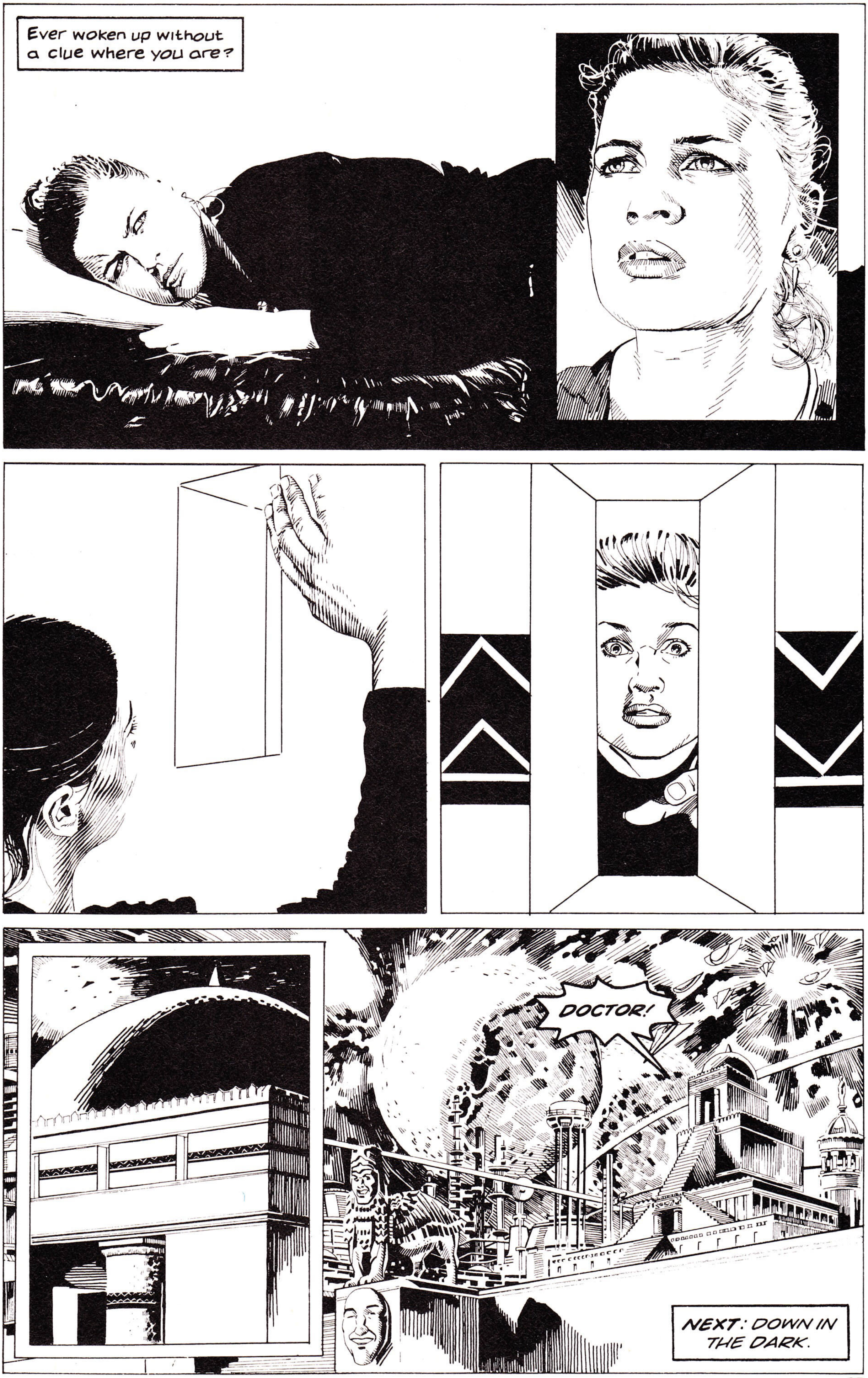

IT WAS ME.
SORRY, MURIEL...
JUST CALL ME COLONEL FROST. I'M GOING BACK DOWN. I THINK I'VE FOUND IT.


"I HOPE THIS IS WHAT YOU WANT."
"AS YOU CAN SEE, THERE'S A LOT OF IT."
BUT THERE WAS A LOT OF BOMB DAMAGE HERE DURING THE WAR.
WHAT I'M AFTER IS SOMETHING *BIG*.
RIGHT, WELL, I'LL JUST KEEP LOOKING.
I DON'T MIND, YOU KNOW.
ACKLAM HALL 1955
PLAN OF CENTRAL MIDDLESBROUGH IN 1939
AIR RAID PRECAUTIONS
IN FACT, I'M HAVING A **GOOD** TIME. I'M... REALLY GLAD YOU POPPED IN.
YOU'RE VERY PRETTY.
SORRY... I HOPE YOU DON'T MIND ME SAYING THAT. AND I HOPE YOU DON'T MIND THE COFFEE BEING SO STRONG.
BUT IT HAS TO BE.
OTHERWISE YOU COULD TASTE THE ***CHLORMEZANONE.***
SPORTS
NOBODY GOES FOR A SONG - CORDEN
Gazette
FORTRESS SHOPPING


BACK AT THE RIVER, UNIT CONTINUE THEIR WORK.
MOST OF THOSE PILOTS WERE JUST KIDS, YOU KNOW...
JUST THINK ABOUT IT. YOU'RE 23 YEARS OLD, UP IN THE BLUE SKY ON A SUMMER AFTERNOON...
POOR SOD.


AND THEN IT ALL ENDS.
NOT QUITE.
THERE'S THE FIFTY YEARS THAT FOLLOW.
DOWN THERE. UNDER THE WATER. IN THE COLD.


"IN THE DARK."
ALEX?
ALEX. SUPPER'S READY.
BE RIGHT WITH YOU, MUM.
JUST LOCKING UP THE SHED.


Ever woken up without a clue where you are?
DOCTOR!
NEXT: DOWN IN THE DARK.

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The TROUGHTON years

"Life depends on change . . . and renewal"
The Doctor *The Power of the Daleks*

For me, *Doctor Who* started with the second Doctor, Patrick Troughton. In 1967 I had never seen Hartnell and so had nothing to compare and contrast with – not that a six-year-old does much comparing and contrasting anyway! – but I do remember that this funny little man took me to fascinating, far-away worlds. He introduced me to monsters, aliens and visions from my dreams and he scared the life out of me!

I think that any summation of the Troughton years must begin with the man himself. Looking back retrospectively, I can see why the character of the second Doctor appealed. He was childlike in his approach, he presented himself as himself – there were no frills, no pretensions – just the Doctor doing as the Doctor did.

Of course he could be bold and stern when the situation called for it *(The Evil of the Daleks, The War Games)*, but in all things he was a listener and a catalyst. Events happened around him; he didn't initiate them and he often as not had left before the final conclusion. After the relatively dry, crusty air that the first Doctor brought to our screens, we now had a sense of fun.

This was well exemplified by the Doctor's love of disguise and intrigue – he became the Earth Examiner *(The Power of the Daleks)*, Doktor von Wer *(The Highlanders)*, a market salesman *(The Underwater Menace)*, a medical doctor sent from Earth *(The Moonbase)* . . . there seemed no end to his adaptability. If Sylvester McCoy had to learn to walk before he could run in the part of the Doctor, then Troughton hit the ground at a brisk trot and never slowed down!

One other aspect typifies the Troughton years – the monsters. Of all the many alien races and creatures that we had been presented with during the Hartnell era, hardly any are remembered today by the general public – it is arguable that if the Daleks had not appeared in numerous other stories over the years, they too would be just a distant memory. For all the popular press' desire to find 'the next Dalek', we never really saw the same memorable nostalgia for the Zarbi, Drahvins or the Mechanoids, as we did for the creatures battled by the second Doctor.

It all began with the Cybermen, of course. True, they were actually first featured in Hartnell's last story, *The Tenth Planet*, but it was with the Second Doctor that they really made their mark. Developed through such memorable gems as *The Moonbase, The Tomb of the Cybermen, The Invasion* and *The Wheel in Space*, the emotionless creatures became the Doctor's second greatest foe. Personally I always preferred them to the Daleks and in fact, the majority of my Troughton memories concern the Cybermen: roaming through the London sewers, breaking out of their frozen tombs, white gunge spurting as a chest-unit is ripped off, Cybermats stalking their prey; these and others are the memories that I associate with the second Doctor.

If the Cybermen were the first success, then the Yeti were the second. Just why these balls of fur were so successful eludes me, as their debut story, *The Abominable Snowmen* was very tame indeed, only saved from being completely unmemorable by bravura performances from Jack Watling (Professor Travers) and Wolfe Morris (Padmasambhava). Nonetheless, the production team of the day believed they were successful and commissioned a sequel. *The Web of Fear* is what made the Yeti. The combination of moody camerawork, cobweb filled London Underground tunnels, killer webs and controlled human traitors sparked the imagination of a generation.

Third in the league of monsters were the Ice Warriors. A brilliant creation by writer Brian Hayles, the Martians were brought to life by Derek Martinus' inspired direction – shadows and strange angles – and by the almost perfect casting of comedy actor Bernard Bresslaw in the role of the Warrior leader, Varga. The second Doctor's diminutive stature, matched against the Warriors' towering seven feet made for an impressive and frightening battle of wills.

Finally, in any chronicle of the monsters, we must not forget the Daleks, who made appearances in two of the Second Doctor's adventures. Possibly the best two Dalek stories made, *The Power of the Daleks* shows them growing in power and their decimation of the Earth colony that helped them, while *The Evil of the Daleks* saw them at full power, ruling the time-lines as well as their own planet, and trapping the Doctor in a terrifying quest to make the Daleks truly the most powerful race in the universe.

The Troughton era only spanned twenty-one stories, but contained within that number were some of the best ever black and white *Doctor Who* adventures.

David Howe

YOU on WHO

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STUNNED

Having just read *Genesys*, I must admit to being stunned by Simon Leng's comments in **Issue 177**. His letter merely illustrates one of the attitudes that the Doctor criticises in the book - the transposition of Twentieth Century mores into a situation where they have no right to be. Mesopotamia in 2700BC obviously had fewer sexual hang-ups than Andover! With reference to "paedophilia" - it was hardly that. The girl in question was considered by her culture to be adult.

I for one, welcome the realistic use of sexuality in reference to other civilisations. It is not titilating, merely honest. The term adult simply means more realistic. Anyone who thinks that sex and sexuality haven't played a part in the last five thousand years of human history would have to be very naive.

When using a recognisable historical character it is better to try and portray him as he really was, rather than just the acceptable, cleaned up version. The original Epic of Gilgamesh begins with a plea to the gods by the people of Uruk to keep Gilgamesh under control. He was a lecher in life and should remain so in fiction.

In short, I prefer honesty to twee romantic idealism or a policy of deliberately ignoring the area of sex, as that strikes me as more unnatural than realistic references to sex within its historical/cultural context. This is hardly "porn".

S. Wallis,
Rainham,
Kent

More comments on the New Adventures *continue, including glowing praise for* Exodus *from* ***Tony Amis*** *(Great Yarmouth, Norfolk): "The right amount of humour and action," he feels. We've also had a few comments on* Apocalypse, *but more about that in* Off the Shelf *and next month's letters pages.*

SUMMERTIME BLUES?

Please could you send me more information on *Doctor Who* as it would be greatly appreciated. Last week I bought the **DWM Summer Special**. At first, it looked a bit rubbish but when I started to read it, I found it most enjoyable. Well done!

Richard Cooper,
Southport,
Merseyside

A back-handed compliment if ever there was one. As usual, the only information available about the series and its many spin-offs that is available from these offices is printed in the Magazine. Still, the mix of old and new material didn't appeal to everyone.

I am writing to complain about the **Summer Special**. Couldn't you have done better than that? I already have most of the articles. I think that the reason for this is that Marvel cannot think of anything new! I know *Doctor Who* isn't on the TV anymore, but for £2.25 I expected more than just material I had already read. I wouldn't have bought it if I'd looked inside it first.

I hope next year shows an improvement and I am sure that other readers feel the same.

Geoff Walsh,
Kettering,
Northants

Over two thirds of the special - which sold out, by the way - was new and all the reprint material was carefully updated with the help of our regular **DWM** *contributors. New information was added to the location listings and new information used to correct previously printed material. In addition the reprint nature of the material was clearly indicated on Page Three.*

With any focussed Special it's inevitable that some fans will not be hooked by that particular aspect of the show, but with its July on sale date and many readers on holiday, we felt the Summer Special was the perfect compliment to any search for locations across the country. This was certainly the reaction on the part of a family at the Tom Baker signing in August, who found the publication invaluable whilst on their Doctor Who *Location Holiday - and far better than carrying around half a dozen valuable back issues of* **DWM**...

Our forthcoming Winter Special: UNIT Exposed *will feature all-new material and include a Third Doctor/Master comic strip.*

Our other special publication so far this year, the ***Doctor Who Year Book,*** *has met with general praise and is also selling well.*

"Where has artist Paul Vyse been hiding himself?" asks ***Matt Clifton*** *of Tonbridge, who also seems pleasantly surprised that the Episode Guide was not "the blatant space-filler I thought it would be." On that note, there were a few minor glitches in the listing which are corrected below. Also, full marks to eagle-eyed readers who spotted that in our Top Twenty* Doctor Who *Stories listing, based on ratings information,* The Sontaran Experiment *managed to drop from its rightful position at Number Eight to Number Sixteen, completely of its own accord. The figures are all correct; we suggest tipping the offending page in front of SF writer Bob Shaw's mysterious slow glass and watching it correct itself. Also note that the figures come from the BBC and not BARB as stated. A Year Book is under consideration for 1991.*

YEAR BOOK UPDATE

Episode Guide ammendment

W *THE MASSACRE OF ST. BARTHOLEMEW'S EVE*
Tx 5/2/66 - 26/2/66: Four
R John Lucarotti (Eps 1-3) and Donald Tosh and John Lucarotti (Ep 4)
Dr Paddy Russell **Dgr** Michael Young

And just above the entry for *The Evil of the Daleks:*

No Associate Producer from here
Story Editors: Gerry Davis (Eps 1-3) and Peter Bryant Eps 4-7)

THANKS!

I cannot thank you enough for **Issue 178**. As a huge Colin Baker and Nicola Bryant fan, the cover is my favourite since I began collecting **DWM**, back at **Issue 87**. I also greatly enjoyed the *Slipback* archive (how about *Revelation of the Daleks* done in the same style?) and the honest assessment of the Sixth Doctor's years. The other features were great too, and all in all **Issue 178** is one of my favourite issues ever. Now, all we need is an article on the original Season Twenty-Three stories and then I'll be really happy...

Scott Stewart,
Milport,
Isle of Cumbrae.

DATES FOR THE DOCTOR

With regard to the *Slipback* archive in **Issue 178**, it's stated the exact broadcast times are not available: I may be able to assist. At the time I was unemployed so, as a small bonus, I could listen and tape the episodes. I also made a note of the start time of each transmission, taken with the use of a very accurate Seiko digital watch:

Episode 1: 10.08am July 25th
Episode 2: 11.44am July 25th
Episode 3: 9.50am August 1st (**DWM** states Aug 8th)
Episode 4: 11.26am August 1st (**DWM** states Aug 8th)
Episode 5: 9.44 am August 8th (**DWM** states Aug 22nd)
Episide 6: 11.36am August 8th (**DWM** states Aug 22nd)

I checked the broadcast dates with my diary of the time and they are accurate (for the East Midlands/Anglia, anyway).

David Clayson,
Wellinborough,
Northants

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THE DOCTOR WHO INFORMATION NETWORK PO Box 912, Station F, Toronto, Ontario, Canada M4Y 2N9.

THE WHONATICS 400 Sutton Road, Walsall, West Midlands WS5.

WE ALSO HEARD FROM...

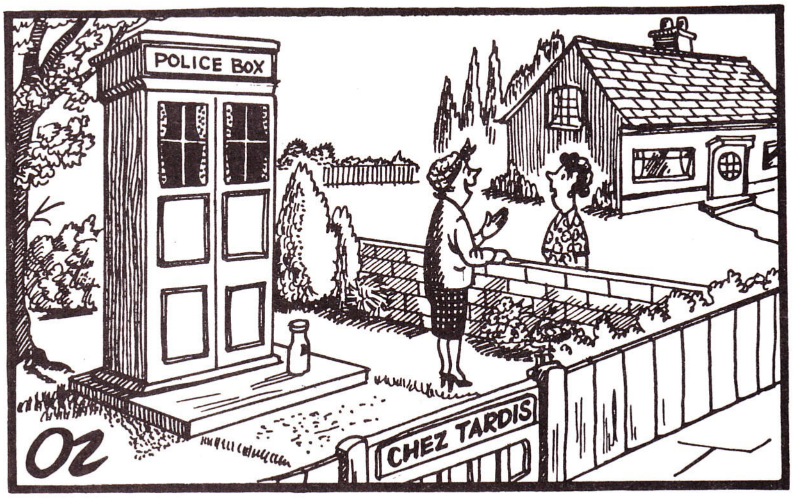
Don Ducharme (Lord President of the Guardians of Gallifrey, 4187 Conway Place Circle, Orlando FL 32812-7990) who points out that *The Dœmons* was shown as part of the Pertwee package in the early Seventies in the United States, much earlier than the 1979 date given in our Who's America feature in **DWM Issue 177**. Don adds that according to an article in *Starlog* Issue 23 and Peter Haining's *25 Glorious Years* it was Time-Life that gave *Doctor Who* its second chance in America in 1979 and not BBC Lionheart. Ninety-eight "new" half-hour episodes of the series (starring Tom Baker) were sold to various Public Broadcasting Stations.

A number of readers (including **Arran McLaughlin**, Belfast) have obviously been confused by the information that the Australian network ABC has shown a colour copy of *The Sea Devils* - so why can't it be shown here, in Britain? Because although Australian and British broadcasting systems are compatibile, the print no longer exists in the ABC Library. It was either returned to the BBC after transmission or destroyed. Of course, it could be mis-filed under *The Clangers*, but the search continues for now. As for suggested releases in December, very few companies do release new material near to Christmas and BBC Video is no exception to this.

Henry R. Kujawa (Camden, New Jersey USA) writes in defence of the most recent *Doctor Who* logo on television and askes why we changed back to the Jon Pertwee/Tom Baker version. Since BBC Video are currently the only BBC department to be producing any new *Doctor Who* - albeit a re-packaging of old material - **DWM** is simply following its use of the diamond logo. We also felt very strongly that whatever the merits of the most recent computer generated title sequence on television, the logo was not as successful as the Magazine's masthead.

Backtracking once more due to the curtailed letters page last issue, readers such as **Jeremy Spencer** (Macclesfield) and **Richard Mann** (Bedford) write to tell us how much they enjoyed the recent Marvel/Reeltimes Pictures' Tom Baker signing. "I had to wait two hours, but what was that compared to seeing, talking, shaking hands and getting the autograph of the man himself," says Richard.

Finally, following numerous suggestions for articles from **Matthew Spires** (Stroud) both he and many others have been trying to help David Howe with his search for the first *Doctor Who* metal badges. Kellogs Sugar Smacks released a series in 1971 featuring characters from the show, including a UNIT badge. Matthew himself picked his up for 10p in a car boot sale - a bit of a bargain, I suspect!



"We got a mortgage at 12 per cent on it at the BBC's sale of Dr Who memorabilia."

Don't Quote Me...This cartoon appeared in the Southern Evening Echo following the Bonhams auction in April and was sent in by Jamie Davis from Townhill Park, Southampton.

BACK ISSUES

Marvel are now able to offer a limited number of *Doctor Who Magazine* back issues to readers. The rates (which include postage, packing and handling) are as follows: UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40. To order, list the issues required and send a cheque or Postal Order for the correct amount (payments in British Sterling or US dollar equivalent only) to *Doctor Who Magazine* Back Issues Dept., PO Box 500, Leicester, Great Britain LE99 0AA. Please allow 28 days for UK delivery.

Due to a clearance of the mighty Marvel basements (they're bigger on the inside, but not that big), surplus issues of some older numbers are now available as listed.

DWM Issue 123: (FIRST TIME IN STOCK) A Season Twenty-Three Visual Effects special with free poster featuring the First Doctor and Cybermen by Alister Pearson. Maureen O'Brien interviewed and a tribute to the late Richard Hurndall. Strip: *The Gift: 1* by Jamie Delano, art by John Ridgway.

Note: This is a special issue with new cover printed for Berni Inn giveaway boost.

DWM Issue 151: Colin Baker cover. Graham Williams interview; The Fall Guys (stuntwork in Who, Part 2); South West England Location Guide; Yeti feature; *The Infinity Season* text story; Dalek Continuity; Season Fourteen Episode Guide.

DWM Issue 152: Sylvester McCoy and Dalek cover; *The Tribe of Gum* – exclusive photo feature; The Fall Guys Part Three; *The Ultimate Adventure* – Review and photographs; *Nemesis of the Daleks*: 1 comic strip; Season Fifteen Episode Guide.

DWM Issue 160: Jon Pertwee and the Ice Warriors cover and poster; Barry Letts interview; Season Twenty-Six Guide (Part Two, *The Curse of Fenric, Survival*); *Train-Flight*: 2 comic strip; Season Twenty-Two Episode Guide.

DWM Issue 164 (BACK IN STOCK): *The Keeper of Traken* cover: John Nathan-Turner and Philip Madoc interviews; *Terror of the Autons* archive, Part One; The Two Nervous Breakdowns (*The Two Doctors* recording feature), Part Two; *Fellow Travellers:1* strip, by Andrew Cartmel and Arthur Ranson.

DWM Issue 165: Katy Manning cover; *The Terror of the Autons* archive Part Two; Katy Manning, Video TX designer Dave Chapman interviews; Foreign Locations Guide; Strip: *Fellow Travellers*: 2.

DWM Issue 167: Fifty-two page merchandise: free Abslom Daak Flexi Disc. *An Unearthly Child* director Waris Hussein, story musicians, books editor Peter Darvill-Evans, former Who licensing executive Julie Dixon interviews, plus material from Anthony Read, Lalla Ward and Mary Tamm in a special tribute to former Producer Graham Williams. Strip: *Darkness, Falling* by Dan Abnett, Lee Sullivan and Mark Farmer, plus the first week of our proposed *Doctor Who* newspaper strip.

DWM Issue 171; BBC Video Special plus *The Aztecs* production features, interviews with Tomek Bork and Wendy Padbury. *The Mark of Mandragora*: 3 by Abnett, Sullivan and Farmer!

DWM Issue 172: *The Awakening* archived; issue includes material with Barry Newbery, JN-T and Janet Fielding and writer Eric Pringle. *The Mark of Mandragora*: 4 – The Final Conflict! by Abnett, Sullivan and Farmer plus Season Twenty-Four Episode Guide.

DWM Issue 173: Interview material includes writer Graeme Curry and director Fiona Cumming (*Castrovalva, Snakedance, Planet of Fire*) plus fiction featuring Fourth Doctor and *Party Animals* strip by Russell, Collins and Pini. Season Twenty-Five Guide and more.

DWM Issue 174: Fifty-two page TARDIS Special containing a complete listing of its journeys, console schematics, interview material on its original design, *The Edge of Destruction* archive, *The Three Doctors* Nostalgia piece and a comic strip, *The Chameleon Factor*, featuring a cameo appearance by the Second Doctor From Cornell, Sullivan and Farmer. Includes giant Peter Davison poster by Alister Pearson.

DWM Issue 175: Virgin's *New Adventures* previewed, with introduction by John Peel and illustrations by Paul Vyse. Plus interviews with James Ellis and Louise Jameson, Longleat Exhibition feature and Part One of *The Good Soldier* by Cartmel, Collins and Pini.

DWM Issue 176: Your views on the show, the merchandise and the future! Plus a full W.H.Allen books guide and a *The Tomb of the Cyberman* mini-poster. *The Good Soldier* Part Two by Cartmel, Collins and Pini and *Mistaken Identity* Brief Encounter by Gary Russell.

DWM Issue 177: *Doctor Who and the Silurians* cover, Who's America, Nostalgia: *The Visitation* (including interview material with Peter Davison), Those Radio Times: The Tom Baker Years, writer Peter Ling interviewed and *The Good Soldier: 3* by Cartmel, Collins and Pini.

DWM Issue 178: Sophie Aldred on the making of *Ghost Light* plus interviews with actress Mary Tamm and New Adventures writers Terrance Dicks, Nigel Robinson and Paul Cornell. We archive *Slipback* and the Colin Baker and Troughton years are appraised. Two Brief Encounters (the winners of our recent competition) and the final part of our latest strip, *The Good Soldier* by Cartmel, Collins and Pini.

DWM Issue 179: Tom Baker and Paul Jerricho interviewed, Nostalgia covers *Genesis of the Daleks* including comments on the story from production crew and cast members, new merchandise, Collectors Corner plus strip adventure from Freeman. Whitaker and Neary.

DWM Issue 180: First regular fifty-two page issue with free Second Doctor and Yeti poster by Alister Pearson. *The Power of the Daleks* archived, plus interviews with Tom Baker (Part 2 of 3), director Christopher Barry and the late producer Innes Lloyd, conducted shortly before his death. Plus two comic strips: *Evening's Empire: 1* by Cartmel and Piers-Rayner and *The Daleks: 1* by Nation and Jennings.

DOCTOR WHO SUMMER SPECIAL 1991: Fifty-two page compilation includes new material on the making of *Silver Nemesis*, and a feature by Sophie Aldred, plus full updated location guide to all *Who* filming and recording outside the TV studios. Former Production Manager on the series Gary Downie talks about the perils of location recording and Paul Cornell pens a new five page strip, *Seaside Rendezvous*, pencilled by Gary Frank. Cover by Lee Sullivan.

SPECIAL PROJECTS

***VOYAGER* GRAPHIC NOVEL** by Steve Parkhouse and John Ridgway, featuring the Sixth Doctor against the menace of Astrolabus. Full colour graphic album. Mail order £6.00 UK and £8.00 overseas orders.

ABSLOM DAAK – DALEK KILLER by Steve Moore, John Tomlinson and Richard Starkings with art by Steve Dillon, David Lloyd and Lee Sulivan. The complete tale with new text story and cutaways. Black and white album. Mail order £7.00 UK, £9.00 overseas orders.

***DOCTOR WHO* YEAR BOOK** including background to the making of the series, the making of *The Curse of Fenric* by Sophie Aldred and John Nathan-Turner and complete episode guide. Plus Brief Encounters by John Lucarotti, Marc Platt, John Lydecker and Colin Baker and comic strip featuring the Third and Fourth Doctor from Dan Abnett, Vincent Danks and Cam Smith. Hardback, full colour. Mail order £6.00 UK, £8.50 overseas orders.

SPECIAL OFFER: LIMITED STOCKS

Prices as per regular issues (UK £2.80; Overseas (Surface Mail) £3.50; Overseas (Air Mail) £4.40, (including postage, packing and handling). Please note that these issues are in limited supply.

DWM Issue 110: Sarah Sutton interviewed plus *Mawdryn Undead* archived, and a tribute to Valentine Dyall. Strip: *Genesis!* by Alan McKenzie, adapted and with art by John Ridgway.

DWM Issue 155: David Banks on *The Ultimate Adventure* plus an interview with *Ghost Light* actor Ian Hogg. Strip: *Nemesis of the Daleks: 4* by Starkings, Alan and Sullivan plus a feature on recent years of the DWM comic strip.

DWM Issue 156: *The Web Planet* archive Part One, East and Midlands Location Guide, interview with model makers Sue Moore and Steve Mansfield plus *Stairway to Heaven*, strip by New Adventures writer Paul Cornell, drawn by Gerry Dolan and Rex Ward.

DWM Issue 161: Patrick Troughton cover, plus *The Masque of Mandragora* archived; Alan Wareing on directing *Survival* and *The Greatest Show in the Galaxy* plus *Train-Flight:3* by Donkin and Brand, illustrated by John Ridgway and featuring Sarah Jane Smith.

DWM Issue 162: Ace (Sophie Aldred) cover plus her debut in DWM's fiction material in *Living in the Past*, written by Andy Lane and illustrated by Cam Smith. Nostalgia: *Marco Polo* including previously unpublished photographs from this missing story. Strip: *Doctor Conkeror!* by Ian Rimmer, art by Mike Collins.

DOCTOR WHO MAGAZINE SUMMER SPECIAL 1985 a colour reprint of *The Iron Legion* by Pat Mills, art by Dave Gibbons, plus *K9's Finest Hour* by Steve Moore, art by Paul Neary.

***DOCTOR WHO* MAGAZINE WINTER SPECIAL 1986** Focussing on the Tom Baker Years; interviews with Chris Boucher and *The Talons of Weng-Chiang* archived, plus Fourth Doctor Episode Guide, 'The Changing Face of Gallifrey' interview and Sarah Jane Smith Travelling Companions feature.

***DOCTOR WHO* AUTUMN SPECIAL 1987** concentrating on the design aspects of *Doctor Who* including interviews with director Julia Smith and costume designer June Hudson, special effects feature and Ray Cusick on the show's early design.

IT'S BIGGER ON THE INSIDE Madcap mirth from Tim Quinn and Dicky Howett, celebrating the weirder side of the *Doctor Who* legend.

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Talking to Tom Baker

PART TWO

The Sun Makers. Photo © BBC.

Continuing our three part interview with the programme's most popular Doctor, we investigate the Graham William years, Tom's thoughts about the TARDIS and his decision to leave the show. . .

"Mind and matter," said the lady in the wig, "glide swift into the vortex of immensity. Howls the sublime, and softly sleeps the calm Ideal, in the whispering chambers of Imagination."
Martin Chuzzlewit, Charles Dickens

A summer afternoon in a surprisingly cool studio with an even cooler Tom Baker, armed with a bag of books and a personal outlook that always catches you by surprise – which seems to be the way he likes to be seen. Having covered memories of his early seasons on *Doctor Who,* our conversation came around to talk of Tom's own creative side. Tom's said to have re-written a lot of scenes during his time in *Doctor Who.* Examples include the final minutes of *The Hand of Fear* which saw the departure of Elisabeth Sladen (who played Sarah Jane Smith) as well as a lot of material during the Graham Williams era, sometimes aided by Lalla Ward (the second Romana) who was to later become his wife. Has he ever been tempted to write a book or play himself?

"Well, I taught myself to type recently, simply because some publisher saw me on a train and brought up and idea I mentioned earlier, that I could write a memoir – a selected autobiography. But when it comes to writing it down, I'm afraid I don't know whether I'm capable of it. It's an amazing skill, isn't it, to be able to write? I mean, of course I've got stories to tell about myself but to write them down? That's very difficult. But people do ask me.

"One of the problems with story telling is that when I meet the fans, particularly in America, I often find the *mix* of audiences very demanding. Sometimes (I'm happy to say), over fifteen hundred people will turn up when I'm talking, and their ages range from about five years old to people sometimes older than I am. This is a daunting prospect for an actor, because what I'm obliged to do is try and pitch what I'm saying in such a way as to please *all* of them, which is very difficult. I can't shock a child, I would never do that – but it's very inviting! By that, I don't mean I've got anything outrageous to say, but if I suddenly feel like cutting loose or using bad language – to illustrate a point or tell a half-truth (which I'm very good at) or refract a story – that's difficult."

It must be daunting that a lot of those audiences know a lot more about the programmes than he may remember.

"They do of course. But finally, after they've asked the initial questions, what they really want to know is on a very similar level to what the popular press is interested in – what the Princess of Wales looks like in a bikini or what the Prince of Wales talks about at dinner for instance. In other words, we still want to look behind the facade, behind the pedantry if you like, at what that person is really like. We *know* he's an ice skater – but what did he say? What's his favourite food? What's his wife like? Does he like dogs or cats.

"These things build up a pattern, and a picture emerges. We insist on creating it and when we haven't got the access, we invent the picture, which is what people do about the Royal Family. . ."

And due to his low public profile (bar the occasional selection of tall stories in tabloids such as *The Sun)* that's what a lot of people have been doing about Tom over the last ten years, too.

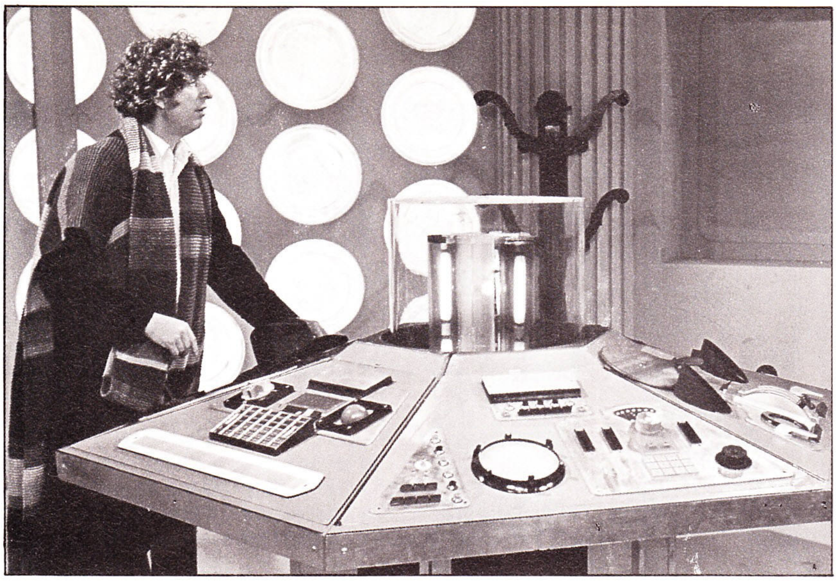
"For some reason, and it's not a matter of policy, I simply never got into the habit of going to British conventions. Perhaps because they've only recently become more organised in the last ten years and I'd finished *Doctor Who* by then. Now they seem to be like the American ones, with fees and things – anyway, I've never been to many British events. I know nothing about them."

LEGENDS AND LEELA

With things like *Doctor Who* of course, there's a whole false mythology that springs up about its production over the years, particularly when one of its leading lights is so difficult to track down and interview. Facts get caught up in anecdotes, such as accounts from other sources that Tom didn't like the character of Leela, who replaced Sarah-Jane Smith as his companion from *The Face of Evil.* Was there any truth in the story that he wanted the warrior replaced with a talking cabbage?

"Well, it was an example of something that needed to be changed. I've forgotten the details of the character but I do remember being *appalled* at her aggression, without me having the ammunition to put my side of the argument forward. There was a moral dimension, an ethical dillemma because she *killed* things. It wasn't just my character, *I* was furious at the beginning. There was some facetious dialogue about it, some claptrap 'I don't really think you should do that'. The point is that these gentle ironies are quite inappropriate when life and death is at stake. What I tried to give it was outrage ▶

A scene from *The Face of Evil* shortly before Leela is severely admonished for killing a pursuer with a Janus Thorn. Photo © BBC.

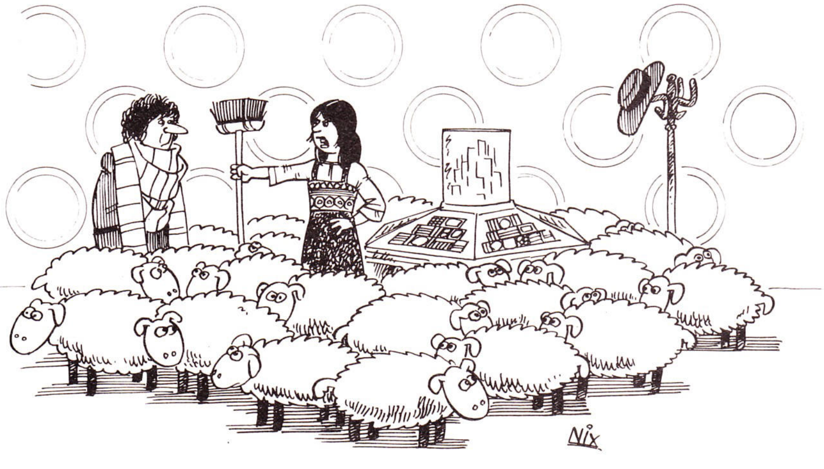


Tom on the TARDIS

"I often felt myself that they didn't really pursue the wonderful, cosmically funny aspect of the TARDIS being bigger on the inside than on the outside. I couldn't understand why on the inside of the TARDIS there shouldn't be a whole market town with a cathedral which we could keep the wellingtons in!" Despite Tom's various suggestions, the idea was never really expanded upon. "Instead it was always just the control room – we occasionally went into another area [in stories such as *The Masque of Mandragora* and *The Invasion of Time*] – but in my view, no-one ever wrote a story that suggested the logic of dimension transcendentalism, that inside the TARDIS is not just a console room but a whole *world*.

"It would be amazing, to go into the TARDIS and for the assistant to say 'My God Doctor, look there are thousands of sheep there!' And the Doctor would say 'Good Grief so there are. I remember now . . .' And of course he can't remember the exact details but the sheep would have come in at some difficult time and he'd saved them, intending to transport them somewhere. Why *isn't* a world shown, instead of waving it away with some facetious, smart assed remark? I mean, who cleans for the Doctor? Why isn't there someone like the amazing Julie T. Wallace [who appeared with Tom in *The Lives and Loves of a She Devil*] suddenly bellowing 'Where have you been? I've been waiting. Don't you remember you took me on to clean for you?' To which the Doctor would say, 'Did I? I really must get a hold of myself. . .'

"All these things go on, it's not just for laughs. Of course some things have got to be funny – life *is* funny, you find the ironies everywhere. But there are shades, and the Doctor actually does forget things, and he might be *disturbed* by that. You might be amused by it – well, that's fine – but someone else might be touched by it."



"YOU RESCUED THEM, YOU CAN CLEAN THEM OUT".

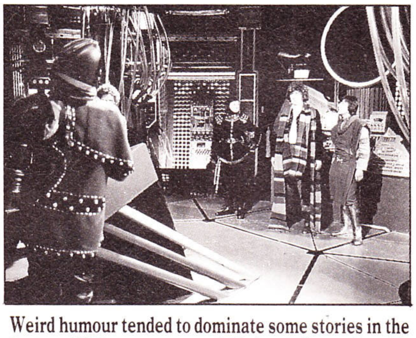
◀ and burning indignation – that if it didn't change, if *she* didn't change, the character would have to go. I don't mean Louise [Jameson], but I would have to threaten Leela with this because I could not coexist with someone whose solution to problems was to kill. So they modified that and Louise was very good and hugely successful. But I was very rattled by it."

Throughout the interview, Tom talks a lot of comedy and comedy acting, although his roles are rarely those of the straightforward comic.

"Well, when I say comedy, yes I like to make people laugh. I like to find the ironies in the script. I like not to take things too seriously. I don't like to take *myself* too seriously!"

The comedy aspect of *Doctor Who* increased when the late Graham Williams took over as producer, moving away from Hinchcliffe's more Gothic slant to the series, introducing Romana and K9 as companions in Season Sixteen.

"I don't know what Graham was told but although he and I worked together and there were some successes in his time, he and I weren't really all that close. I was just responding to whatever was going there.



Weird humour tended to dominate some stories in the Graham Williams era, especially in stories such as *The Pirate Planet* and *The Sun Makers*. Photos © BBC.

"I don't want to try and attempt to define what my style was; I just responded to the scripts and finally filtered them through me. As you know – I've been quoted many times – Doctor Who was not an acting part any more than James Bond is an acting part. By acting I mean an actor's definition of an acting job, which is when a character actually develops and discovers something so amazing that there is actually a transformation. Either that or there is a realisation that he has been entirely wrong. This isn't so with heroes. There's an utter predictability about playing heroic parts. Heroes you *know* what side they'll come down on. *Doctor Who* isn't suddenly going to become obsessed with sex or money or gratuitous violence – he's predictably good, like an innocent child. Within that predictability, within all that certainty, the fun of doing it was how do you surprise the audience and hold them and make them want to watch again and again?"

So does he feel fantasy characters respond well to the mood of the day, changing according to the public need? Tom feels it's subtler than that. The actor remains in control. "You build up a character and the audience enjoys the way that character responds – that response won't change fundamentally over time. There are just minute shifts."

All the same, there were changes in style during Tom's years with *Doctor Who*, from the quick humour and gothic horror of Hinchcliffe, through to the university humour imbued into the show with the combination of Graham Williams and Script Editor Douglas Adams, followed by John Nathan-Turner's few stories featuring the Fourth Doctor, which saw a return to a more serious character.

"Well, I wasn't with John long. The actor is just a link in the chain, he's the one you see. The writers are being influenced, the producer is being influenced, perhaps by instructions from above, I don't know – I felt that side of it was not my affair as long as they were satisfied by the way I responded to the scripts."

TIME READING

During Tom's period the Doctor developed a very 'all-knowing' persona. By the middle of an adventure he seemed to *know* when something bad was about to happen, as though his abilities as a Time Lord enabled him to extrapolate from the chaos going on around him and work out what was going to happen. (Something McCoy's Doctor also seems to have re-discovered!) The fate of the crew and ship-wrecked part in *Horror of Fang Rock* sprang to mind as an example of that.

"Well I don't think that lighthouse one worked, really. It was *extremely* difficult to shoot, because if you're going to shoot a story in a rowing boat, for example, or do that boring Agatha Christie's *Murder on the Orient Express,* you're really going to restrict yourself, limiting the camera angles. That's even truer in a lighthouse made of cardboard! I wasn't all that thrilled with that one. I remember us having reservations because it was so amazingly static and you've got to somehow create a vitality in the cutting and camerawork, a vitality that isn't there because of where we were."

But getting back to the omnipresence of the Doctor. . .

"Ah well, it was very portentious because it was lifted from a Ray Bradbury story, called *The Fog Horn** – I suspected it, anyway. Alan Rowe (Colonel Skinsale) was good and Rio Fanning (Harker) was *terribly* good in that story, but I found it very difficult.

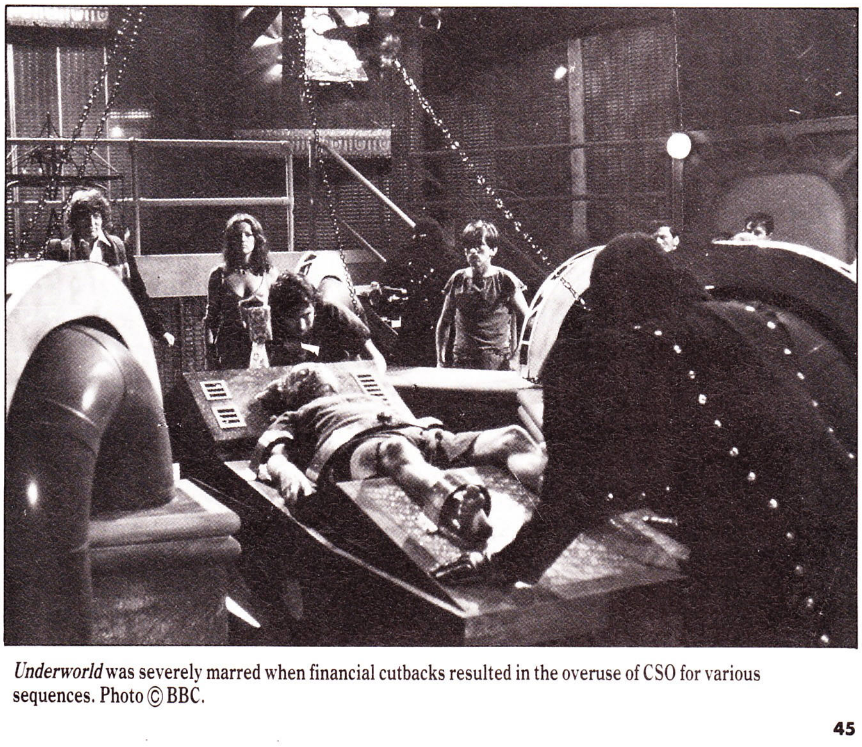
"Sometimes things just didn't gel during recording because I was very possessive and irrational about it. Sometimes I felt that this was *my* show, although when new actors came on it I wanted to love them, albeit only for the duration of production. I wanted them to really be *amazed* at this world they came into, so that when we started rolling the cameras there would be this realistic element of people being constantly amazed b me and what was going on around them.

"There was tension all the time, which I wanted, but sometimes when it didn't go as well as other times, I became very irascible. I read an article the other day which said how moody I was and I said to my wife, 'Moody? They say I'm moody! Am I moody?' And she said, 'Well . . .' and I cut in with 'Well it's ridiculous isn't it. *Me? Moody?* It's like saying I've got no manners!'

So she said, 'Well sometimes you're very moody and often you've got the manners of a pig!'"

Much has been made of Tom Baker's opinions about Leela's character and his variable relationship with his co-star. "I think Tom's dilemma was that he wanted to travel on his own," Louise Jameson once said (DWM Issue 136). "It's a well-known fact and Bob Holmes wrote the story [*The Deadly Assassin*] with him on his own, after Lis left and before I joined, to prove to him that it couldn't work like that. But of course, Bob wrote such a lovely script that all it did was make things worse.

"Tom's quite a forceful character and none of the directors stood up to him – I didn't stand up for myself for a good nine months, and when I did it was up in Birmingham while we were recording *Horror of Fang Rock.* It wasn't too heavy – a slight confrontation over a scene. He was very quiet with me afterwards and with heart pounding I went up to him and said, 'I'm sorry to have caused the delay, but it's actually because I care about the programme,' and he said 'That's all right love,' like it had been nothing. We really got on much better after that . . . I do believe he's an exceedingly fine actor. I wish he'd believe it himself." Photo (at the top of the lighthouse in *Horror of Fang Rock*) © BBC.



Underworld was severely marred when financial cutbacks resulted in the overuse of CSO for various sequences. Photo © BBC.

**The Fog Horn* appears in (amongst others) the Ray Bradbury collection *R is for Rocket.*

Does Tom have a 'Least Favourite Story'?

"Looking back on it, my last one [*Logopolis*]. I remember not liking the final shot because I was leaving by then. I wanted to be gone. I remember thinking the shot wasn't particularly heroic or witty and they recorded it straight from above with me lying flat. It was very difficult to be heroic in that situation because to do that, I should have at least been able to get up on one elbow. But it had to be that way, because they wanted to do that dreary old reverse shot of me looking into a circle of faces. They were stealing the shot anyway, from a film.

"It was all right for them but not me, and I went away with that slight niggling disappointment. I can still remember the shot after all these years – I didn't like the images, it wasn't heroic enough."

LEAVING THE SHOW

Was there a way he wanted to go out?

"No, I don't think so. I don't want to give the impression that I claim too much authority. Obviously the writers did try to write for me and the producers did indulge me a great deal, because most of the time I was the one making contact with the audience. Because I had been doing the thing so long it became more and more impossible for me to accept any kind of guidance. I felt I knew it all. I was there week after week, I knew the shots, the set ups; I knew how to do the corridor sequences, I was swift on the words (such as they were) and I knew I had to give the audience a bit of variety.

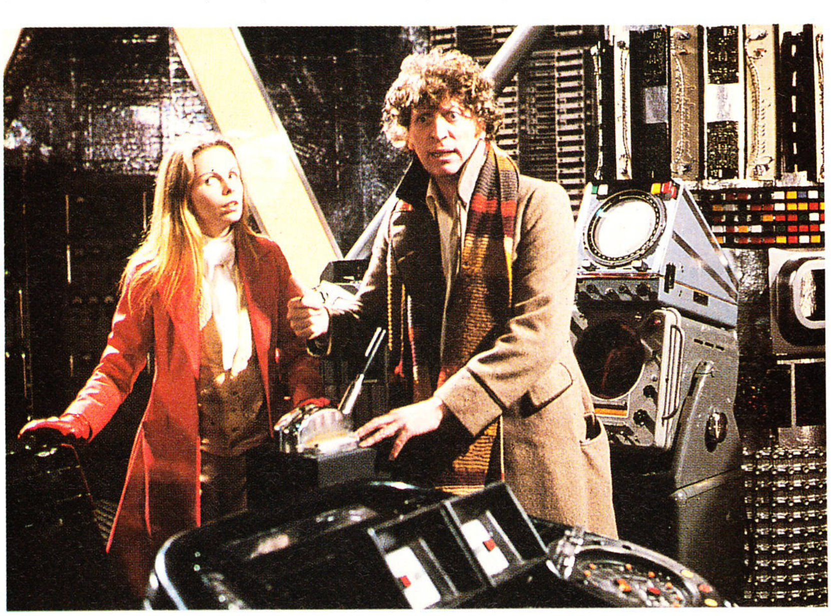
The Doctor enters the Movellan spacecraft during *Destiny of the Daleks*. Photo © BBC.

"So sometimes a director might say, 'Tom, I think in this sequence. . .' and I'd cut in and say 'No, let's not do that because we did that last week in an identical situation.' Sometimes they'd realise I was only trying to be helpful and we'd reverse it, just to get the variation. So because I was the constant factor I became more and more proprietorial and in the end it became obvious I had to go. If any changes were to be made, if I was to step aside like Elisabeth Sladen had stepped aside for me [as the continuing cast member from the Pertwee years] to let me take the lead, if I was to allow it to go on and grow, I had to go – there was nothing else I could do.

"I got more and more irascible and people seemed to think the programme was me, we became so *utterly* intertwined. This was very bad and a sign that I had to go, and also I didn't find rehearsals as funny as I had done. Most of the time it was a pleasure to get to work, to get off the street and out of the ghastly world of reality, away from the bloody TV news and into Rehearsal room 603 – it was just bliss.

"During rehearsals, we used to mime a lot and pretend the monsters were there. You'd get actors from other shows peeping in through the bullseye windows and laughing at us – not in a derisive way but with pleasure at all this over acting. They were still enjoying it and lots of people – lots of very distinguished actors – wanted to be in it and used to tell me so in the BBC Canteen, which moved me very much. I remembed polished actors like John Woodnutt being killingly funny about it

One of the highlights of playing Romana was working with Tom Baker, claims Mary Tamm (DWM Issue 99). "Tom's a fascinating man in many ways and very refreshing to work with, if occasionally difficult. He was just so different, he suited the part down to the ground and in a rehearsal room he made everyone feel 'This is my show'. We got on very well, which was nice because, as with everything an actor does the first few days of rehearsal can be really nerve-wracking. He made me feel welcome quickly and so we got down to work without any real hassles." Speaking of Tom's relations with Tamm's character she feels that "He didn't like the fact that she was a Time Lady and meant to be cleverer than he was. I don't think he liked her at all." (DWM Issue 178). Photo (a publicity shot for *The Ribos Operation*) © BBC.



"We used to have the most awful problems with our writers," recalls Lalla Ward (DWM Issue 88), who was at one time married to the actor. "Tom and I used to have to re-write most of our dialogue with the director, usually because it wasn't right for the parts we were playing. And it happened from the start. Our actual rehearsal time, which was incredibly tight, was reduced still further as a result. So the programme was always a heavy workload – we had this responsibility for the show and we were doing so many a year against the problems of a small budget and scripts that we wouldn't have done without at least an element of re-writing." On working with Mr Baker, Ward says "He works incredibly hard, too hard. He's a perfectionist at heart and with *Doctor Who* we didn't have time for perfection. . . he is a superb actor and his popularity reflects this." Photo (*The Horns of Nimon*) © BBC.

and there were others, like Bill Fraser, Freddy Trieves and George Baker."

Have you ever seen a film or sitcom and said to yourself, 'Wouldn't that be a nice part to play'?

"Not really. I'm in work until the end of the year and I've been invited to America over Thanskgiving [for Visions '91], if I'm free, but it's only a weekend. I'm reading *A Christmas Carol* and I'll also be talking on the Friday and Saturday, which is incredibly fatiguing for me but you gather yourself. The American thing is very demanding. I suppose I take it very seriously because I want to give the fans good value and I want to be near them, but imagine talking for one-and-a-half hours and then doing at least two to three hours in a greetings line afterwards, so that everyone can meet you – and then dinner!"

There have been a couple of stories where Doctors have come back, *The Five Doctors* being one of the most recent, but you decided not to play in that.

"Well, it was too close to my leaving really, and I was very impatient, I didn't want to be seen with either new Doctors or old Doctors. In my own mind, I was the most recent. Thinking about it, perhaps that was another good reason why I left. I began to lose that sense of fun and silliness I had, I began to take the Doctor very seriously and I thought, 'Who are these guys?' I didn't know them and I didn't care about them. At first I said I would and then I read the script and John Nathan-Turner tried to be very accommodating – he always was for me – and he was very disappointed that I couldn't bring myself to do it."

Was the idea of his Doctor being dropped into the continuity of the show what put him off?

"No, it wasn't that. It was simply that I felt there was a danger that it could be very competitive. I felt it would just be a novelty scheme and I wasn't interested in novelty at the time. I was looking for good drama."

On that note, does he regret being the Doctor?

"No, I've no regrets at all. It's a most wonderful thing and it could only happen on TV and film. The work endures, and people are vastly amused. All performers are gratified to be acknowledged years on – 'That's the man who used to be *Doctor Who* and gave us lots of pleasure'. Although perhaps it's not as powerful as Wolfsheim in *The Great Gatsby* when they say 'That's the guy who fixed the World Series in 1913!'"

Next issue: Tom now, on being typecast as the Doctor and thoughts on a part in the Doctor Who *movie and how he feels today about the role that threw him into the TV limelight. Interview conducted by John Freeman with thanks to Silk Sound Studios, Keith Barnfather and Peter Pinto. Questions compiled by Sarah Cheesman, questions this issue from Paul Brown, Julian Field, Debra S. Kossman, Jonathon C. Bunner, Lee Lambert, Martin Sawyer, Claire Louise-Belcher and Dion Page.*

Daft costumes from *The Horns of Nimon*. Photo © BBC.

"K9 was a blasted hard thing to act with!" recalled Tom in his interview with DWM back in 1984 (Issue 92). "Off-set there'd be John (Leeson) doing the voice and because the thing is so small all the dialogue shots had to be done at its level. We had tremendous technical problems with it as well; it was always breaking down, especially on location when we'd get annoyed because we were always running behind schedule, so that was just another hold-up." Photo (on Brighton beach at the start of *The Leisure Hive*) © BBC.

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NEXT ISSUE: A free Seven Doctors poster! ***Spearhead from Space*** undergoes our re-vamped archive treatment, supported by an interview with **John Woodnutt** who played the devious Hibbert in Jon Pertwee's debut story. Plus the final part of our three-part interview with **Tom Baker,** the latest news from around the globe and new adventures, including a Brief Encounter featuring an historic meeting between the First and Seventh Doctors; ***Heliotrope Bouquet*** drags you straight into war between the Daleks and Cybermen (topped with a cover from Lee Sullivan!) and Andrew Cartmel and Richard Piers Rayner bring you more of ***Evening's Empire.*** The Doctor's adventures continue · so be here for Issue 181, on sale 28th November.

THE *DOCTOR WHO* WINTER SPECIAL: UNIT EXPOSED! The full story behind the secret organisation that defends our planet, featuring material from Derrick Sherwin, Ben Aaronovitch, Colin Baker and Nicholas Courtney, with further contributions from Richard Franklin, John Levene and Katy Manning. Full background to the making of the UNIT shows, a Third Doctor/Master strip and much more! That's on sale 28th November 1991!

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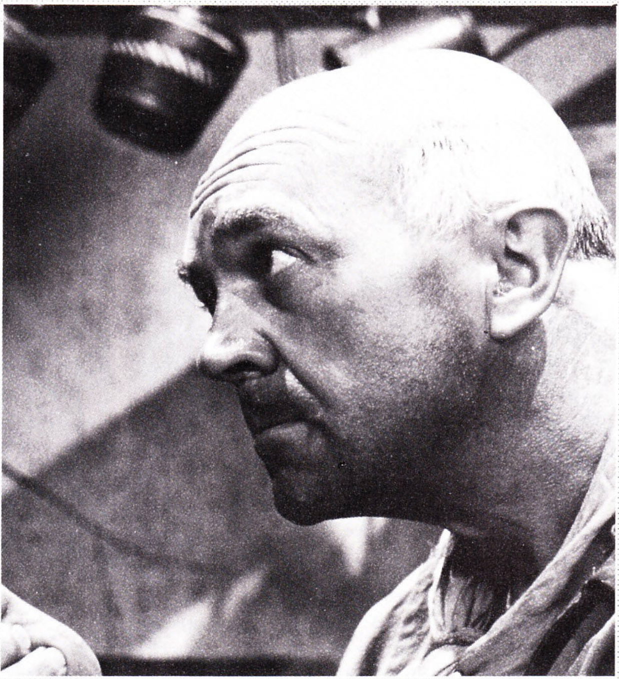

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OFF THE SHELF

Gary Russell boldly goes where no DWM reviewer has gone before . . .

In addition to the wide range of *Doctor Who* actors and production team guests at the recent Nebula convention, the event was also marked by a major promotion for the continuing books range from W.H. Allen/Virgin. In terms of spin-off product from the TV series, Marvel's **Doctor Who Magazine** staff and freelancers have been making regular appearances at many conventions for the last three years, but this was the first time books' editor Peter Darvill-Evans was on stage to answer questions.

The panels were split to cover several projects, beginning with Terrance Dicks, Nigel Robinson and Paul Cornell on the *Timewyrm* series. Then Andrew Hunt and Andrew Cartmel gave a preview of the next batch, *Cat's Cradle*. Darvill-Evans also talked at length about his plans for the series, saying he doubted that future books would be as heavily linked as the first seven. He also previewed the forthcoming *Time Lord* role playing game book and, with the help of co-authors David Howe and Stephen James Walker, discussed next year's *The Sixties* book, and all hoped it would expand into further volumes on the Seventies and Eighties. Alister Pearson discussed the books he would be rejacketing next – *Earthshock, The Awakening, Mawdryn Undead, Arc Of Infinity, The Caves of Androzani, Planet of Fire, King's Demons* (not definite), *Robot* (not definite – Virgin might reuse Alister's BBC Video cover), *Timeflight* (not definite). Alister is also painting a cover for the projected forthcoming CD release of Mark Ayres *The Greatest Show in the Galaxy* music. The *Ghost Light* CD will probably have the same cover as the novelisation.

Another item of interest was the news from John Nathan-Turner that another part of BBC Enterprises would be issuing old *Doctor Who* other than Home Video. The much-applauded BBC Radio Collection, who issue plays, documentaries and readings from across all five BBC radio channels will apparently be releasing *Who* material soon. No, not a reissue of *Slipback,* but old audio tapes of otherwise 'lost' stories. A great many stories which don't exist within the BBC's film archives do exist (in variable quality) as sound recordings. It's early days yet, but so far the plan is to release complete stories with all original voices, effects, music, etc, with the occasional narrative link to explain otherwise inobvious action sequences. The project is masterminded by ex-*Doctor Who* production associate Sue Anstruther, so expect a good choice of stories. The stories have been selected but clearances and checks on audio quality are still needed, so no announcements have yet been made as to the titles chosen for release. However, at this stage it's likely that the first three will all be from the much devastated Troughton Years.

TIMEWYRM: *APOCALYPSE*

Nigel Robinson's *Apocalypse* is out now, and well worth running out to buy. This author should need little introduction – he was editor at Target Books during their most productive era, overseeing quality adaptations of the majority of the remaining Hartnell and Troughton TV stories, more than not by their original authors. He also wrote three adaptations himself (*The Sensorities, Edge of Destruction* and *The Underwater Menace*). Robinson also wrote three *Doctor Who Quiz Books* and the *Crossword Book*, so his knowledge of the market is pretty unbeatable. Like Terrance Dicks before him, Nigel knows what makes a darn good *Doctor Who* story and *Apocalypse* never lets the reader down in delivering a fast paced, exciting adventure story.

The tale concerns the planet Kirith and the apparently benign interference of the Panjistri. But if everything is fine in paradise, why are various gifted members of the Kirith community being selected and taken to the legendary Kandasi, never to be seen again? Why have the Kirithons forgotten so totally those who have been taken? And why are the Panjistri so determined to keep prying eyes away from the harbour?

The answers to these questions are discovered by Ace and the Doctor as, separated by a mixture of bad luck, political wrangling and a degree of love on Ace's part, the two travellers unravel the quite horrible secret of these deceptively charming aliens.

Nigel Robinson's characters are exceptionally well written: the innocent Raphael, the scheming Revna, the fatuous Huldah and many others. From the Panjistri we meet the slimy Reptu, the evil Companions, vicious animalistic pets and soldiers, and The Grand Matriarch herself, perpetrator of the Panjistri schemes. Into this fits (rather neatly and unobtrusively) the Timewyrm herself, her hatred of the Doctor and particularly Ace at an all-time high. Quite how Paul Cornell is going to eventually defeat her in his novel, *Revelation*, I can't wait to see.

Naturally, the Doctor gains many allies during the course of the book, most of them teachers, learned people and dreamers. Miril's fascination with the stars, Tanyel's curiosity and eventually open-mindedness and Kraz's dedication and determination for justice all make for them becoming firm friends, dependable and, of course, good rebel leaders – essential in any good adventure yarn about oppression.

The villains of the piece are interesting – no one is all bad, each person has a viable reason for being the way they are. Reptu is (as they all say) merely following orders, The Grand Matriarch is self righteous and believes in what she stands for and Fetch, the Matriarch's Companion, is downright lovable! His death and final poignant "Mistress" is one of the high points of the story's climax. I was sorry that Revna disappeared from the story about two thirds of the way through, along with many of the Doctor's associates. Although their relevance to the story was over, I thought the ending was slightly rushed and a return visit to actually see the Kirithons taking control back from their masters was conspicuous by its absence. But that's the only, very minor, gripe I have with the story – everything else is just excellent.

Top marks to Andrew Skilliter, too, for the best cover of these four books – a far more enticing and attractive cover than the previous two.

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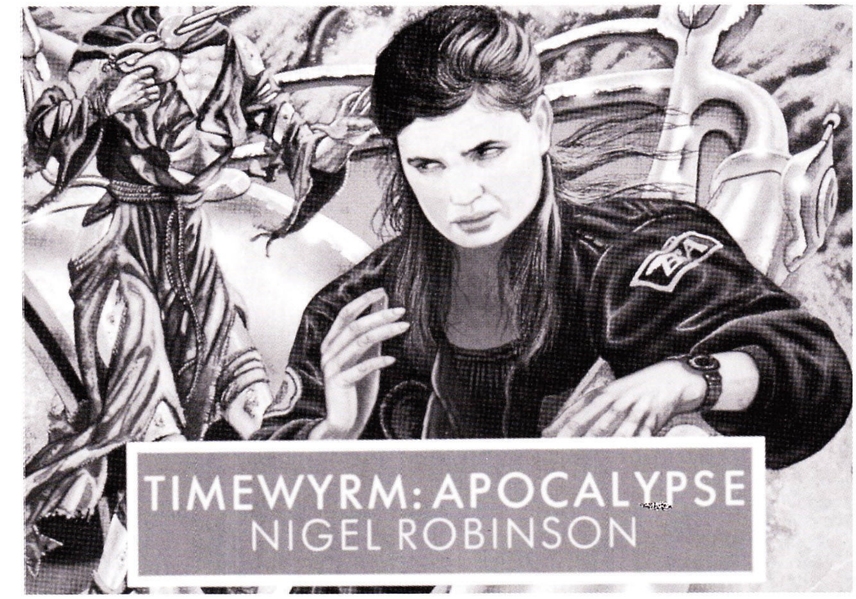
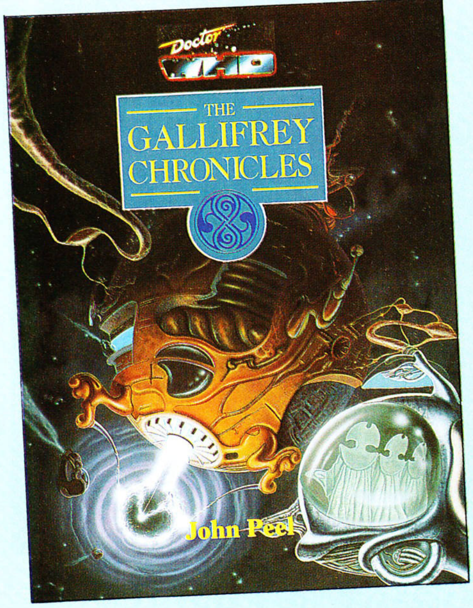




◀ *THE GALLIFREY CHRONICLES*

Skilliter has also drawn the cover to the second new book out this month – John Peel's large format hardcover *The Gallifrey Chronicles*.

Until someone officially announces *Doctor Who* to be dead and well and truly buried, I have grave doubts about the validity of issuing a book that gathers together all the known knowledge of the Time Lords gleaned over the past twenty-seven years and puts it all together. I have even greater doubts about that validity when it encourages the putting of two and two together and coming up with five as an answer! Much of Gallifreyan lore has to be speculative and subjective. John's book unfortunately sets out to be a definitive work on the subject merely by its existence – if Virgin, regarded by many fans as an official source of *Doctor Who* lore, are publishing a lavishly illustrated, well designed and highly expensive book on the subject, some readers will automatically accept it as an accurate account of the 'history' revealed within it. So errors such as calling the Outsiders of Gallifrey (from *The Invasion of Time*) the Shabogans, as mentioned by Spandrell in *The Deadly Assassin* (purely my subjective consideration) are unforgivable. There isn't one jot of evidence to support such a claim and the book unfortunately makes many similar convenient suppositions.

John Peel's actual writing style is informative and the book is entertaining, but I cannot reconcile the fact that this is purely one fan's interpretation of a very complicated subjected masquerading as fact. Yes, the last section, the Scrolls of Rassilon, are clearly stated as being of dubious factuality which is fine – I mean, it is suggested with very little room for misinterpretation that Rassilon led the Time Lords against the Vampires in *State of Decay* but here it occurs a long, long time before Rassilon and Omega succeeded in discovering time travel. But is that enough? Admittedly John points out in his introduction that we're all free to argue the toss about his theories but I cannot help but think that to a lot of people, these theories will before long become facts to many fans and will breed their own kinds of inaccuracies and theories that other books such as the forthcoming *The Sixties* are doing their hardest to shatter while uncovering the *real* facts.

Ah well, perhaps it doesn't really matter. There's no denying that I have spent a good few hours ploughing through the book and getting annoyed with it – Peel hoped it would stimulate discussion and requests that we "cheerfully disregard" his evidence. If I was being exceptionally cruel, I could say I enjoyed spotting the wonderful errors. Pictures of the first Borusa that claim to be the second for example; the total omission of The Inquisitor from *Trial of a Time Lord*, and a glorious colour photo of the Doctor and Spandrell that is captioned with a line about the Doctor meeting Borusa. I particularly enjoyed what can only be a printer's gaffe, the re-use of the cover art – complete with cover lines! – on Page 108. However all of that – indeed any gripes with the book at all – are balanced by the book's visuals. Both Mark Stammers' inventive design and the astonishing collection of colour and black and white photos (many selected by the **DWM** Editor, by the way, and a great many of which have never, ever seen the light of day before) place this book way above any of the Peter Haining hardcovers of recent years, and probably justify the rather exorbitant £15.00 price.

I can't say I'd honestly encourage everyone to buy this book immediately – perhaps a rich aunt could buy it for you as a Christmas present, or you could wait a while and see if a softcover version materialises. However, if you like good photos (and all very well reproduced) then that is a good reason to get it now.

Although no new *Doctor Who* videos are out this month, a quick glance at the new *Blake's 7* releases is in order. *Hostage* is full of old *Doctor Who* faces – John (*Kroll*) Abineri, Andrew (*Pirate Planet*) Robertson and Kevin (*Invasion*) Stoney. Terry Nation's contribution to the four tales, *Countdown*, stars Tom (*City of Death*) Chadbon alongside Paul (*Four to Doomsday*) Shewlley. *Voice From The Past* is an outrageously silly story which features no one immediately famous from *Who* stories, but the excellent *Gambit* by Robert Holmes (probably the best episode of *Blake's 7*) features a host. The late Denis (*The Keeper of Traken*) Carey, Deep (*The Talons of Weng-Chiang*) Roy, Sylvia (*The Seeds of Doom*) Coleridge, Paul (*The Claws of Axos*) Grist and John (K9) Leeson. But stealing the show, even from a Servalan resplendent in a totally outrageous and camp red dress, is Aubrey (*Day of the Daleks*) Woods as Krantor the foppish curator of Freedom City. Personally I feel that *Blake's 7* went rapidly downhill after this episode – bar two or three exceptions – but we'll keep an eye on the future releases of course.

A reminder now that this month also sees the re-issue of Pip and Jane Baker's *Time and the Rani* novel, wrapped in a new Alister Pearson cover which is really rather good, and also Ian Briggs' Dragonfire is available once more.

Introducing...
THE DALEKS
COMIC STRIP

In the midst of the Doctor's television escapades in Rome during 64AD, his arch-enemies, recently vanquished in England of 2167AD, were staging a comeback. In the third week of January 1965, a new high quality children's comic hit the news stands of Great Britain as City Magazines launched the lavish first issue of *TV Century 21*.

Central to the magazine's success were comic strips based on two highly popular Supermarionation adventure series produced by Gerry Anderson and ITC for the ITV Network: *Stingray* and *Fireball XL5*. Anderson's earlier effort, *Supercar* appeared in the form of a true 'comic' strip, whilst another chronicled the adventures of Lady Penelope and her butler, Parker, at a time when *Thunderbirds* had not yet hit the screens. The futuristic content of the comic made the editors place its whole structure in the future, and banner headlines about the current strips were what greeted the eager readers on the front page of *TV Century 21* each week. The dateline of Issue One was 23rd January 2065.

Alongside the Anderson strips and articles were three other TV related strips: the US detective series *Burke's Law*, US SF comedy with *My Favourite Martian*, and in its full colour glory on the back page, *The Daleks*.

Allowed to be the heroes of their own series, the Daleks were shown from their origins in Issue 1 up to their discovery of Earth in Issue 104, after which the strip was rested. *TV Century 21* attempted to hire the very best of comic artists for their strips, and the initial artist on the Daleks was Richard Jennings, who took a few issues to settle in. Mid-way through a Mechanoid story in Issue 50, Ron Turner took over the art chores for the rest of the item's life, bringing a bolder and more graphic style. The strip for Issues 52 to 58 was by Eric Eden, again graphically bolder than Jennings, but with a softer airbrush touch than Turner.

The early instalments were written by Terry Nation, although it is believed that David Whitaker and a number of *TV Century 21* staff writers also crafted the stories that graced the back page of what was, in its day, the finest children's comic that could be purchased.

Although some strips have been printed in earlier editions of **DWM**, now is your chance to see the strip as it *originally* appeared, including Stop Presses!

Andrew Pixley

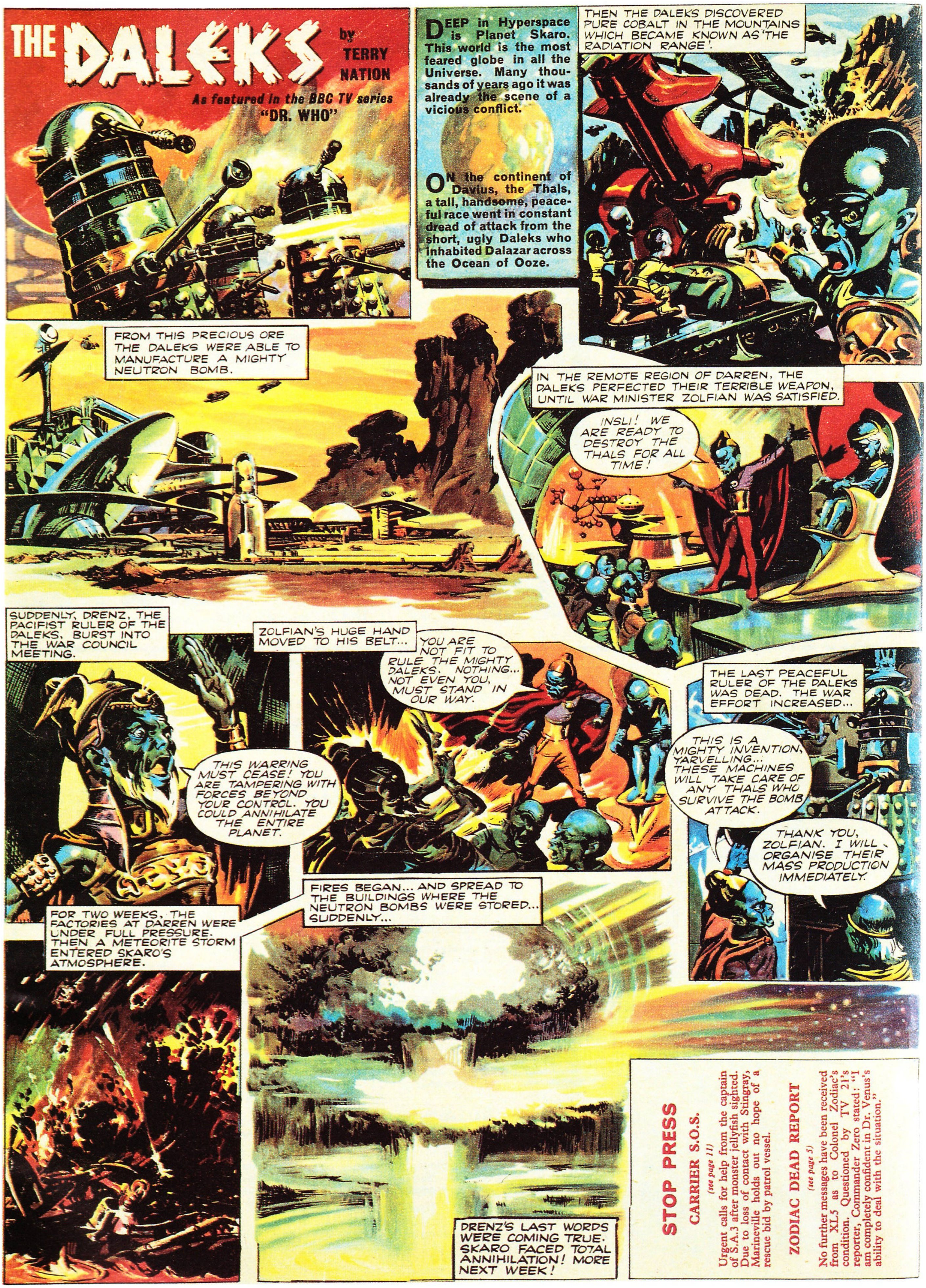
THE DALEKS

by TERRY NATION

As featured in the BBC TV series "DR. WHO"

DEEP in Hyperspace is Planet Skaro. This world is the most feared globe in all the Universe. Many thousands of years ago it was already the scene of a vicious conflict.

ON the continent of Davius, the Thals, a tall, handsome, peaceful race went in constant dread of attack from the short, ugly Daleks who inhabited Dalazar across the Ocean of Ooze.


THEN THE DALEKS DISCOVERED PURE COBALT IN THE MOUNTAINS WHICH BECAME KNOWN AS 'THE RADIATION RANGE'.
FROM THIS PRECIOUS ORE THE DALEKS WERE ABLE TO MANUFACTURE A MIGHTY NEUTRON BOMB.
IN THE REMOTE REGION OF DARREN, THE DALEKS PERFECTED THEIR TERRIBLE WEAPON, UNTIL WAR MINISTER ZOLFIAN WAS SATISFIED.
INSLI! WE ARE READY TO DESTROY THE THALS FOR ALL TIME!
SUDDENLY, DRENZ, THE PACIFIST RULER OF THE DALEKS, BURST INTO THE WAR COUNCIL MEETING.
THIS WARRING MUST CEASE! YOU ARE TAMPERING WITH FORCES BEYOND YOUR CONTROL. YOU COULD ANNIHILATE THE ENTIRE PLANET.
ZOLFIAN'S HUGE HAND MOVED TO HIS BELT...
YOU ARE NOT FIT TO RULE THE MIGHTY DALEKS. NOTHING... NOT EVEN YOU, MUST STAND IN OUR WAY.
THE LAST PEACEFUL RULER OF THE DALEKS WAS DEAD. THE WAR EFFORT INCREASED...
THIS IS A MIGHTY INVENTION, YARVELLING... THESE MACHINES WILL TAKE CARE OF ANY THALS WHO SURVIVE THE BOMB ATTACK.
THANK YOU, ZOLFIAN. I WILL ORGANISE THEIR MASS PRODUCTION IMMEDIATELY.
FOR TWO WEEKS, THE FACTORIES AT DARREN WERE UNDER FULL PRESSURE. THEN A METEORITE STORM ENTERED SKARO'S ATMOSPHERE.
FIRES BEGAN... AND SPREAD TO THE BUILDINGS WHERE THE NEUTRON BOMBS WERE STORED... SUDDENLY...
DRENZ'S LAST WORDS WERE COMING TRUE. SKARO FACED TOTAL ANNIHILATION! MORE NEXT WEEK!

STOP PRESS

CARRIER S.O.S.

(see page 11)

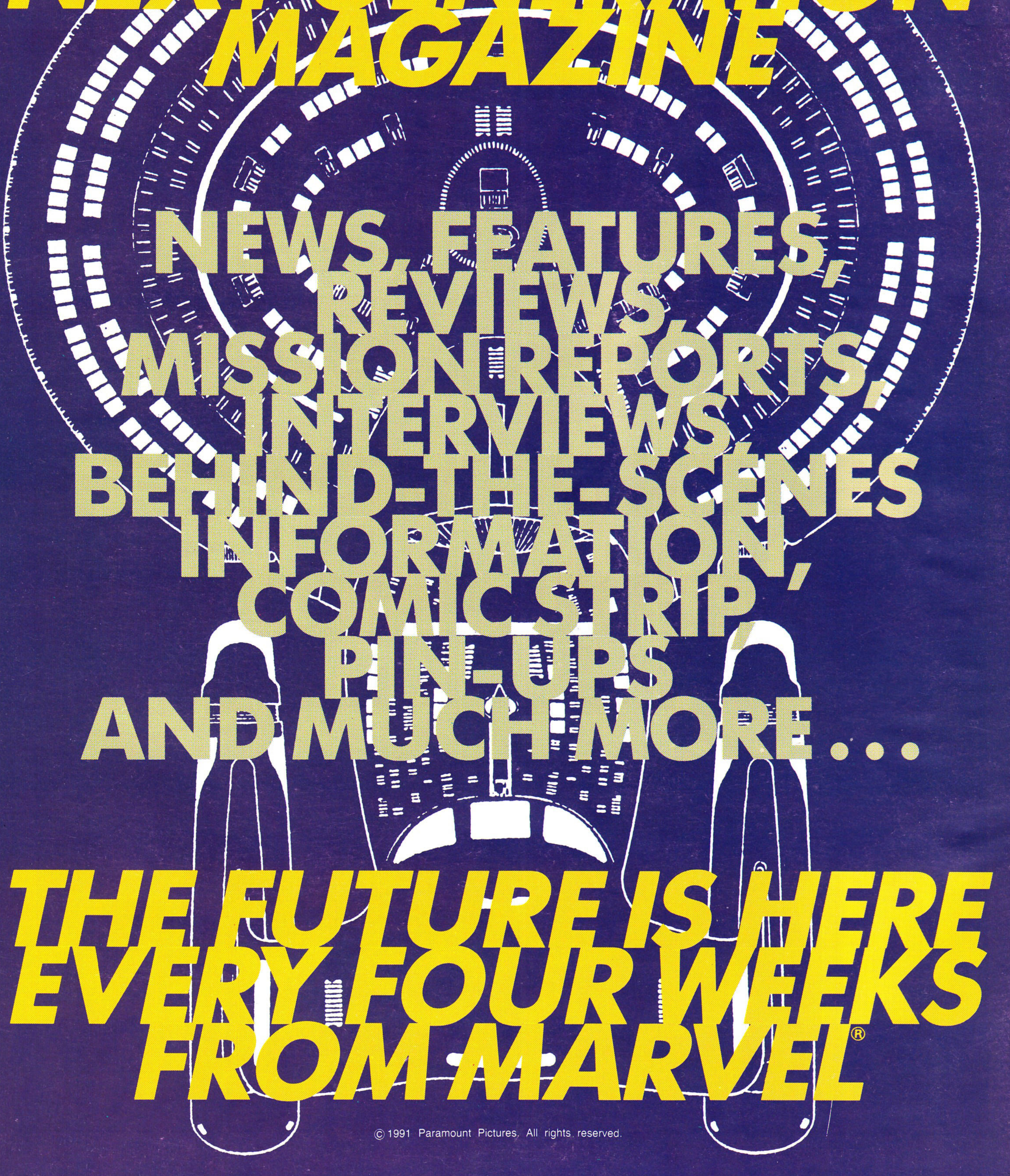
Urgent calls for help from the captain of S.A.3 after monster jellyfish sighted. Due to loss of contact with Stingray, Marineville holds out no hope of a rescue bid by patrol vessel.

ZODIAC DEAD REPORT

(see page 5)

No further messages have been received from XL5 as to Colonel Zodiac's condition. Questioned by TV 21's reporter, Commander Zero stated: "I am completely confident in Dr. Venus's ability to deal with the situation."

STAR TREK: THE NEXT GENERATION MAGAZINE



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